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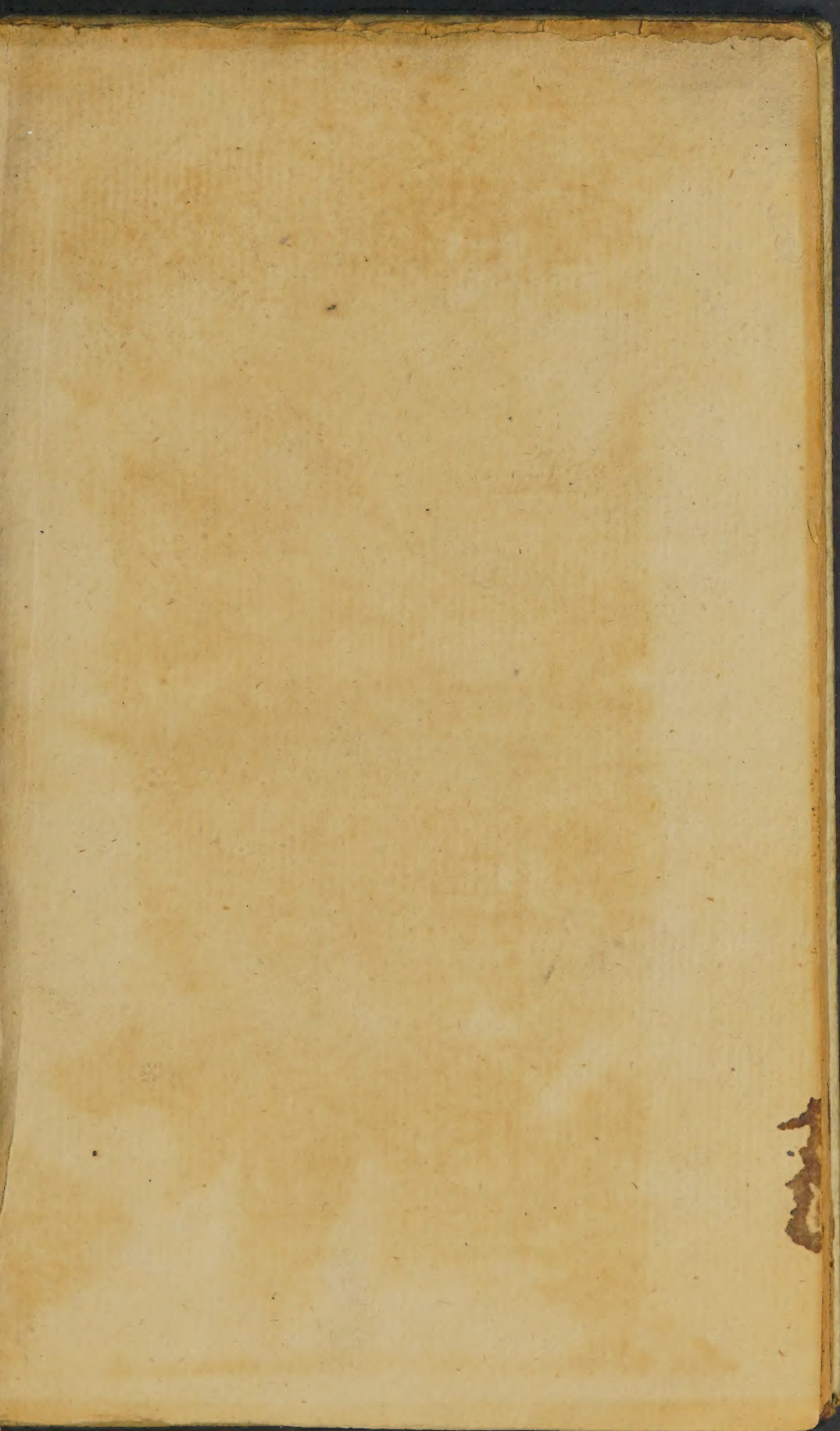




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A Brief

Historical discourse

OF THE

Original and Growth

OF

HERALDRY,

Demonstrating upon what rational Foundations, that Noble and Heroick Science is established.

By Thomas Philipot, *Master of Art ;
and formerly of Clare-Hall in Cambridge.*

T. Philipot M.A.

L O N D O N,

Printed by E. Tyler and R. Holt, and are to
be sold by *Tho. Passinger*, at the three
Bibles on *London-Bridge*. 1672.

Historical and Antiquarian
OF THE

Original and Governor

OF

HERALDRY

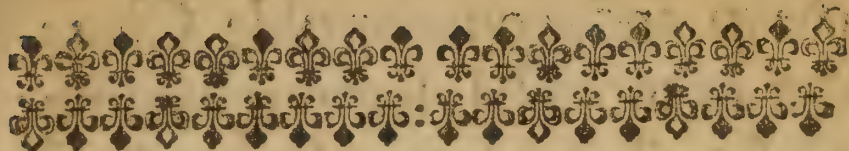
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Containing a Description of the
Royal Foundations, the Noble and
Hereditary Science is established.

By Thomas Phillipps, Master of Arts
and formerly of Clare-Hall in Cam-
bridge.

L O N D O N

Printed by E. J. and N. Hall, and are to
be sold by the Publisher, at the
British Museum, London, 1843.



TO THE

Right Honourable

JOHN Earl of

BRIDGWATER

Viscount Brackly, Baron of Ellesmere, Lord Lievetenant of the County of Buckingham, and one of his Majesties most Honourable Privy Counsel.

My LORD,

THe main Drift and Scope of this Treatise is to redeem and rescue Heraldry, from the

A 2

cheap

The Epistle

cheap and contemptible Character of more Myfterious canting; an Attribute dropp'd upon it by fome of the Learned, who never read it; and the Ignorant, who never underftood it.

Yet am I not fo confident and magifterial to perfwade my felf that the foundation on which I have eftablifhed this difcourfe, is fo even and Artfully laid, but that future Ages and fucceeding Labours may by new fupplements both enlarge and ftrengthen it, and that there may be fome more Elegant and Eminent fuper-structures erected upon it by Pens more Ingenious, and Hands more
Dex-

Dedictory.

Dextrous than mine own. In the Interim let it be what it will in the the whole Fabrick and contexture of it, it is become the object both of your Lordships Justice and Mercy : and when your Justice hath scan'd and winnowed every particular of it, it will entitle it self to a great Felicity (whether it stand or fall) that it hath undergone the Test and Scrutiny of so judicious a Censure.

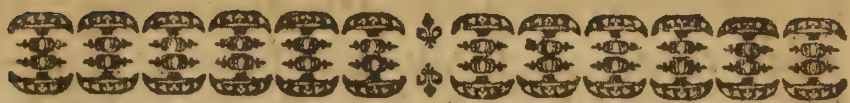
And if after a serious surveying and sifting of every ingredient, that composes the Frame and Compact of it, the former obliges you to condemn, it is my Hope your Mercy will step in,
and

The Epistle &c.

and at the same instant, likewise
engage you to forgive

My LORD,
Your most humble and
affectionate servant,
Tho. Philipot.

An



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ADVERTISEMENT

to the Reader.

THere are in this Treatise some defects that may be chastised, and some omissions that may be supplied, both which I resign up to thine Art and Candor, that at once you may censure, and forgive : As namely page 1. lin. ult. for the Mythology of the Jews, read the Symbolical Rituals of the Jews ; for although the Greek Word *μῦθος* generally does import any thing that is abstruse hidden or mysterious, yet sometimes it likewise signifies any thing that is fabulous ; therefore this rather should be inserted.

Pag. 7. lin. ult. for *circumbient* read
circum-

The Epistle &c:

*circumambient. pag. 16. after line 20:
adde this, A Lion couchant was the
Hieroglyphick of Policy, Craft and Sub-
tilty. A Frog was the Hieroglyphick of
an Embryo, for this opening its Veil of
Mud, and wanting a proportionate heat
to digest and fashion it into just shape
and feature, shrinks back into its bed
of slime, and there remains the imper-
fect moiety of a Creature. pag. 29. for
Calceus read Calcar.*

*It is possible there may be other mi-
stakes of less importance, which when thy
scrutiny has discovered, I hope thy charity
will pardon and entomb. Vale.*

THE



*A brief Discourse of the Original
and Growth of Heraldry, shewing
upon what rational Foundations
that Noble and Heroick Science
is establisht.*



He *Egyptians* folded up their Learning in the dark con- texture of Hieroglyphicks, the *Greeks* wrap'd up theirs in the gloomy Vesture of Emblems, and the *Romans* lodg'd it behind the cloudy Traverse of Al- legorical Allusions, pourtrai'd in those my- sterious Signatures that adorn'd the Reverse of their Coin, either Consular or Imperial: If we shall pluck off its exotick and antique dress with which this Learning was attired, we shall find that the Body of our Modern Heraldry was apparelled with this Mytholo- gical Habit.

But before I wade farther in this Discourse, I shall unvail the Mythology of the *Jews*, and
B that

that of the antient *Germans* and *Saxons*, and before I enter into the Temple, I shall stop and take a survey of the *Jewish* Priests, and disrobe those Mysteries that were wrap'd up either in their Institution or Habit: And first, if we reflect upon their Institution and Designment we shall discover that they were to be perfect for Generation, by which is signified that the Faculties of their Souls should be fitted and adapted for spiritual procreations, that Religion might be improved and the Church multiplied by those super-natural productions: Secondly, they were not to be blind or imperfect in their eyes, by which was denoted, that they should not obscure or blind the Light of Reason with those Fogs that ascend from a corrupted Understanding, the Clouds of Prejudice or Prepossession which are the Mists of the Soul, nor make dim or blemish its spiritual Beams with the Fumes of secular Interest. Thirdly, they were not to be crooked, rumpel'd, or bunched back'd, that is, they were to secure their lives from all visible and scandalous Crimes, and external pollutions, which are as so many spiritual Excrescencies and Gibbosities, so that the regularity of their souls should be adæquate and correspondent to the Uniformity of their bodies. Fourthly, they were not to be infested with
the

the Itch, or Scabs, or buried in a crust of Leprosie, by which was intimated that they should not itch after novel Opinions, which when they are entertained and assented to and incorporated into the belief, appear like scabs upon the body Ecclesiastick; nor should they suffer themselves to be invaded with the Leprosie either of Sin or Heresie. Fifthly, they were to have no lameness in their hands or feet, by which was suggested that they should have *Urim* and *Thummim*, soundness of Doctrine and integrity of Life, that they should not only preach Sermons, but live Sermons, and build up by Example, as well as erect or establish by Precept. Indeed the Will and practical Understanding are the Hands and Feet of the Soul, which should not take up any Heterodox Doctrines, or wander into the irregular by-paths of Errour or Schism: For Liberty of Will may be stiled the Hand and Fingers of the Soul, by which it picks and chuses, and if it gathers Flowers, it weaves to it self a Garland of Immortality. Sixthly, they were not to be flat nosed, that signature being not only amongst the antient *Gentiles*, but the *Jews* likewise, the symbol of folly, imprudence, stupidity, or dullness of spirit, and flatness of parts. Seventhly, the Priests under the Law were not to be broken either in their feet or hands,

to insinuate that they were obliged neither to walk or work by halves, or halt between two Opinions, that is between God and *Baal*.

The High Priest's girdle in general denoted Truth, the white in it signified Innocency, the blew typified Heavenliness, the scarlet Persecution, the purple a holy Majesty of spirit, as that was an Imperial colour. A Girdle demonstrates activity and promptness in business, and so is a Type of strength. It is likewise an Emblem of Constancy and Perseverance; And because it rescues the Garments from looseness, it is a symbol of warmth, of zeal, and of stability in Piety; For Sin and Error by laying men open, and making them naked, exposes them to cheapness and contempt. And lastly, it is a representation of Ornament and Beauty. The High Priest when he went into the Holy of Holies disrobed himself of all his gorgeous Equipage and pompous Habiliments, and reinvested himself with them when he came out, to discover that Humility is the best Basis whereon to erect and establish the superstructure of a future Glory.

Having taken a summary view of the *Jewish* Priests, I shall now make some concise remarks on the *Jewish* Temple, and its interiour Utensils, and the Mythology that may be spun out from them both, and so proceed:
The

The Porch of the Temple was open to intimate the free Access of our Addresses and Applications to Heaven. Its Elevation being 120 Cubits denoted the sublimity of Divine Contemplation: Its steps the growth of Piety in its several Gradations and Improvements: The Western Gate of the Temple anciently lead to *Solomon's* Pallace, to insinuate that Magistracy and Ministry are so complicated and wound up together, that like *Hippocrates* Twins they laugh and mourn, and live and die together. *Villalpandus* makes the *Jewish* Temple a Typical similitude of Christ's Body upon the Cross, with his Arms stretched out, and his Legs conjoyned in such a manner together, as that his Head should possess the Sanctuary, his Breast the Altar, his Feet the Eastern Gate, his two Hands the North and South sides of the Temple; so that as the passage or way to the Sanctuary or Altar, lay open through those three principal Gates; In like manner should the path to the true Sanctuary be made plain and easie thorough the Holes and Wounds of his Feet and Hands.

The Brazen Altar in the *Jewish* Temple, was the emblem of a broken and a contrite heart, the Fire typified holy Zeal, the Sacrificing Instrument the two edged sword of the Spirit, the Beasts to be slain are our various Lusts,

which we are to drag before the Altar by holy Confession, to mortifie by a constant Hatred, and then to offer them up in a renewed Conversation. The Goat to be slain, and the Scape Goat some affirm represented Christ's Humanity and Divinity, others assert they typified his Passion and Resurrection.

The *Jewish* Priest's lot or proportion in the Offering or Sacrifice was the Cheek, to intimate that his Lips should preserve Knowledge, and that he ought to be eloquent and learned in the Laws of God: Secondly, the right shoulder, to denote that he should perform good works with dexterity, strength and expedition: Thirdly, the Breast, by which he was admonished to lodge no other Inmates in his Bosom, but pure Thoughts, Knowledge of the Law, and Truth in his Assertions; And lastly, the Maw, to suggest his abstinence from Luxurie, and all manner of Excess and Intemperance.

The Doors of the Sanctuary were composed of Firre and Olive, that of the Oracle only of Olive, to discover that our Peace on Earth is mixed with Imperfections; but is only made compleat when we enter into Glory; which Door had two Leaves, which might be the Symbols of Faith and Hope.

The procerity and tall stature of the Cedar and Fir-tree that were employed in framing
ing

ing the Sanctuary did typifie the successive growth of Piety and Christianity, until they shoot up into Glory. The Floor of the Sanctuary which was laid with planks of Fir, overlaid with boards of Cedar, and plated with Gold, did signifie the eminency, excellency, and splendor of that Metal was still annexed to Humility. Gold being a principal Ingredient in the Composition of the Sanctuary, did mystically demonstrate the preciousness, the purity, the luster, and the tried and experienced excellency of the Graces of Religion. The pretious stones which adorned the Sanctuary, were the impenetrable Diamond, which represented the courage and constancy of pious men; the Saphyre their celestial Love, the Ruby their Persecution, the flaming Carbuncle their ardent Zeal, the Crystal their unspotted Innocency, the prominency or bunching out of these refulgent Jems did declare the visibility, the exemplariness and radiancy of their Vertues.

The *Urim* inserted into the high Priest's pectoral signified Light, and the *Thummim* denoted Truth. A late learned man hath asserted that the *Urim* ingrafted into the high Priest's *Rationale* was an *Iconcula* or little Image representing some Angel or Cherubin, from whose mouth after a precedent irradiation of the circumbient Jems God delivered

those infallible Dictates, by which the *Jews* were to conduct and steer themselves in affairs of the most difficult and perplexed emergency.

Proportionate to this were the *Teraphim* amongst the antient *Jews*, which were little Images either devoted and dedicated to the Honour of Angels, or else moulded and cast into the Figure and Form of the Angels themselves (as the learned *Ludovicus de Dieu* asserts;) from whose Oraculous Responses upon their Application to those Angelical Pourtraictures they managed those important concerns that had an Aspect either on Peace or War. But I have too much digrest, I now return.

The Windows of the Sanctuary did typifie Divine Illumination, which must not be darkened with the impurer Mire of terrestrial Cares, the Dust of Vain Glory, the Mists or Umbrages of Sorrow, nor with the smoaky Exhalations of Anger.

The Golden Candlesticks in the *Jewish* Temple did intimate the infused Habits of divine Knowledge residing in the Soul; The Golden Snuffers did denote Afflictions, which as they do induce a Chastisement, so they superinduce a subsequent Eminency and Splendour.

The Palm-trees and Cherubins which were insculped on the Door of the Holy of Holies, did

did suggest that pious men that supported their Afflictions with Patience (of which the Palm was an Emblem) should after their depression , have an emergency out of all their Troubles, and dwell in the Mansions of Cherubins.

The two Angels that stood by the Ark had their Wings stretched out , and their Faces looking downwards on it , to declare their readiness and posture to be employed in divine Ministrations ; The Cherubins on the Ark looked towards one another, to intimate their mutual Love , intuitive Knowledge, Concord and Harmony.

The imputrible Wood of Shittim of which the Ark was composed, signified Christ's Humanity; the Gold with which it was covered, typified his Divinity ; as likewise did the Manna which was imputrible , Globulous or Circular, to denote his eternal Divinity ; or if you please, the Manna within the Vail was the Type of Christ Essential , as the Shew-bread without the Vail was the Symbol of Christ Doctrinal. The Incense that was on the top of the Cakes of Shew-bread , was to be burned on the Sabbath , to signify that Prayer should be still combined , or united with the Word.

The Rod of *Aaron* was abstracted from an Almond-tree , that soonest blossoms, to insinuate

nuate to us the early Fertility of Religion under pious Discipline: Now a Rod amongst the Antients, was the Symbol of Ease, of Government, of Defence, of Doctrine and Instruction, and of Discipline and Correction: The Blossoms of *Aaron's Rod* had a whiteness tinged with red, to intimate that Purity and Zeal were the best Characters and Evidences of Piety and Religion.

Of the Mythology of the Antient Germans and Saxons.

They represented the Sun under many Mystical Signatures and other Mythological Descriptions; they pourtraied him like an old man standing on a Fish, wearing a Coat girt about his Body with a linnen Girdle, but having his Head and Feet naked, sustaining a Wheel and a Basket full of Corn, Fruit and Roses: By his old Age and Coat girt to him was signified Winter, by his bare Head and Feet Summer, by the Corn Harvest, by the Fruit Autumn, and by Roses was intimated the Spring; his standing on a Fish, which is silent but yet slippery and swift in its motion, denoted the slipperiness, silence and swiftness of Time, who never forgot his

his pace , though we his Footsteps numbered not. The Wheel suggests the roundness of the Sun , and the Revolution of the Year, and the linnen Girdle might import the Zodiack or Ecliptick Line , within which the Sun contains and fetters himself: When they did expresse the Sun to be King of the Planets, and principal Arbiter of the World, they decyphered him placed on a Throne, supporting a Scepter in his left Hand , and sustaining a Sword in his right ; out of the right side of his Mouth broke Thunder, out of his left issued Lightning ; on his Head sate an Eagle, and his Feet rested on a Dragon , and round about him sate twelve Deities ; the Throne, Scepter, and Sword, did insinuate the Majesty, Power, and Influence of the Sun , who by his Heat is the Parent of Thunder and Lightning ; the Eagle intimates the swiftness of his motion, and his piercing Eye that unvails all things by his Light ; his treading on a Dragon imports that by his Heat , he subdues the most poysonous , noxious and destructive Vapours ; the twelve Gods may either denote the twelve Signs of the Zodiack , or else the twelve Months of the Year : When they did describe the Heat, Light, and Motion of the Sun, they painted him like a Man , holding with both his Hands a flaming Wheel ; and when they did pourtray the courage and military Heat
of

of Martial men, excited as they conjectured by the Sun, they represented him under the signature of an armed man, holding in one Hand a Banner with a Rose on it, and in the other a pair of Scales; on his Breast was the Picture of a Bear, on his Target the Pourtraiture of a Lyon; the Field about him was embroidered with Flowers, by which they designed Valour complicated with Eloquence, both in their Vogue essential to a Commander; the Arms, Bear, and Lyon did intimate the fierceness, courage, and defence, that should be resident in Martial men; the Rose and Field enamel'd with Flowers, did represent the sweetness and obligingness of Eloquence; the Scales were to suggest how words should be weighed in the Ballance of Discretion, before they are divulged; when they discovered how the Sun by his Heat and Influence excited venereal Love in Creatures subservient to his Dominion, they then varied his Sex, and painted him like a Woman, because in them that Passion is most impotent, and yet impetuous; on her Head they placed a Myrtle Crown or Garland to denote her Dominion, and that Love should be alwaies verdant as the Myrtle; in one hand she supported the World, and in the other three golden Apples, to represent that the World and its wealth are both sustained by Love; the three
golden

Golden Apples signified the threefold Beauty of the Sun, exemplified in the Morning, Meridian, and Evening; on her Breast was lodged a Burning Torch, to insinuate to us the violence of the flame of Love which scorches humane Hearts. When they would express the Sun's operation upon the Moon, they delineated him like a man with long Ears, holding the Moon in his Hand, to suggest to us that she entitles her Light and Power to his Beams and Influence; his long Ears did signify his promptness to receive the Supplications of all Persons, though divided from him by never so remote and considerable a Distance. He that would see this Subject more amply discoursed on, may peruse *Schedius de Diis Germanis*, where he shall receive more copious and plenary satisfaction, and to him I refer the Reader.

I should now unravel the Mythology of the Antient Greeks and Romans; but this I shall annex to the Conclusion of this Treatise, and proceed to represent a brief Discourse or Description of the *Egyptian* Hieroglyphicks.

I shall now descend to unvail that Mythological Learning, which lay wrapped up in the dark and cloudy complications of Hieroglyphicks, which indeed may seem to be the *Basis* on which all Heraldry is established.

In the Hieroglyphical Tables of Cardinal *Bembo*, so often mentioned by *Athanasius*, *Kircherus* in his *Oedipus Copticus*, there is set down the Figure of the *Scarabeus* or Beetle for the Trunk, but with the Head and Face of a man, supporting a little Table with this Inscription $\Phi\upsilon\lambda\omicron$. About the Neck a number of Concentrick Circles to express the Orbes and Motions of the Heavens; upon the top of the Head a Face of the encreasing Moon, to intimate her Monethly Revolution; within that a cross mark, for the four Elements weaving together all things above a winged Globe, and wreathed about with two Serpents.

The meaning of this last, is told you by *Barachias Albenephi* in his Book of the Antient Egyptian Learning, and in that part of it where he treats of *Pharaoh's* Obeliskues. He affirms the winged Sphear wreathed about with Serpents to be the Hieroglyphick of the Soul and Spirit of the Universe. The Humane Face is understood of the Sun and his Courses. For the Holy Beetle (which an old Egyptian durst not tread on) *Horus Apollo* asserts, it signifies the Figure of the World, and he subjoyns this reason and secret for it.

The Beetle (saies he) when it hath a mind to bring forth, takes the Excrement of an Ox, which having wrought into small pellets round

round as the World, it turns them about from East to West, it self in the mean time (as if she intended to summon great Nature to these Travels) turning to the East.

The *Egyptian* Word $\Phi\upsilon\lambda\omicron$ held out in the Table, is the same with the *Greek* Word $\Phi\iota\lambda\iota\alpha$, to intimate that the whole Frame of the World hangs together by a true magnetick Love, that invisible Harmony that cements and folders together the Discord of its divided and estranged Parts.

The *Egyptians* when they would represent the Hieroglyphick of Nature, pictured the Figure of a Boy involved and enveloped with a Net; by the first they would insinuate to us her constant and uninterrupted vigour, rescued from Decay, and the increasing Imperfections and Infirmities of Age; and by the second the variety of Causes and multiplicity of Effects, the weavings of whose complicated Contexture made up the Net with which the Boy appeared to be covered.

The Fig-tree was the Hieroglyphick of mutual vicissitude, for here the old Figs never fall off until the new ones appear, which asserts the Justice of our Saviour's curse inflicted on the Fig-tree in the Gospel, and which hath so distorted and perplexed Commentators to abett; for if the Time of Figs was not yet come, as the Pages of Holy Writ in that
Story

Story do aver, there was then a greater Reason that Figs should appear, and if the Time of Figs was come, yet still the old ones did remain for some interval of Time, after the new ones had given Evidence of their Appearance and Being.

And it is observable that *Julian* the Apostate, that like an industrious Spider, did with a curious and diligent Malice spin out any thing out of Scripture with which he might weave together the least Pretence of Absurdity or Impossibility, did from his Inspection into natural Causes never quarrel the truth of what is above asserted.

A Lion Rampant amongst the *Egyptians* was the Hieroglyphick of Magnanimity; Regardant of Circumspection and Caution; Salient of Expedition or celerity; Sejanant of Counsel; Passant of Prudence; Gardant of Defence.

A Bee making Honey was the Hieroglyphick of a Prince, managing the Administration and Conduct of his Kingdom and Publick Affairs.

An Elephant amongst the elder *Persians*, *Egyptians*, and *Indians* was the Symbol of Fidelity, Justice and Piety; and amongst the Modern *Arabs*, *Siamites* and *Sumatrans*, is the Emblem of Magnanimity, Memory and Providence.

A Griffin being a complicated mixture, of Eagle and Lyon, was the Hieroglyphick of perspicacity and courage; its Wings denoted its celerity, its Beake its tenacity, and its Tallons its fury and rapacity.

A Boare and Lyon yolk'd together were the Hieroglyphick of strength and magnanimity.

A Dogs Head was the Hieroglyphick of sagacity, and a Dogs tongue did mythologically represent both Physick and Physicians.

The Hieroglyphick of an abominable thing was a Fish, because custome and prescription interdicted the use of it in the Ægyptian Sacrifices.

An Infant was the Hieroglyphick of those who enter into the World, as an old Man was of those who go out. A Sea-Horse amongst the Ægyptians was made the Hieroglyphick of Murder, Impudence, Violence, and Injustice, because they asserted, that he destroy'd his Sire and ravish'd his Damme. A Falcon from his perspicacity, and sublimity in his flight towards Heaven, was affirm'd to be the Hieroglyphick of God: All which being compacted together import thus much; All you that enter into the world, and you that go out, God hates Injustice.

As the Hawke was by the Ægyptians represented to be the Hieroglyphick of the Sun,
C because

because of his excellent sight and quick motion : So the Moon was pourtray'd under the Figure of a white skin'd Man with a Hawks head; for her whiteness, that is her light, does not result from her self, but from her Hawks head the Sun. *Apuleius* shews that the Ægyptians worshipped *Mercury*, under the denomination of *Anubis* pourtray'd with a Dogs head, supporting his *Caduceus* in one hand, and a Palm in the other; by which is conjectur'd they might insinuate that a Princes Embassador should not only be eloquent, but likewise vigilant, faithful and sagacious, which three qualities are resident in the Dog; prudent also, as the Serpents wreathed about his *Caduceus* may suggest; and justly inexpugnable as the Palm, which sinks not under the pressure of any burden. Indeed *Ensebius* affirms, that not only those Captains were honour'd and adorn'd, who had enhauns'd and aggrandiz'd their Fame by subduing the Enemies of their Countrey, but likewise those Beasts whose pourtraictures did embellish their Helmets, or Targets, as being great improvements to their Victories, by infusing terrours and Panick astonishments into the breasts of their Adversaries.

A Palm Tree amongst the Ægyptians was made the Hieroglyphick of a moneth, because, as their sentiments engag'd them

to believe, that monethly shoots forth fresh leaves.

For Eternity, the Ægyptians painted the Sun and Moon, as entitling themselves (in their vogue and estimate) neither to beginning nor end.

Fire and Water were made the Hieroglyphicks of Integrity.

A Snake with his tail lodg'd in his mouth, did amongst the Ægyptians represent the year.

The Peach Tree was the Hieroglyphick of Silence, whose leaf did represent the tongue in form, and the fruit the heart; to intimate, the heart and tongue should be of one piece, and never to speak without premeditation; therefore this Tree was dedicated to *Harpocrates*, God of Silence, who was painted with the Leaves and Fruit of the Peach Tree in one hand, and the other pressing his lip. The Wolf did likewise signifie Silence, because the assertion of the Ægyptians was, that a Wolf did super-induce Silence through terror and amazement in the man that saw him; and therefore *Harpocrates* abovesaid was pictur'd in a Wolf's skin, beset with eyes and ears, to intimate that we should hear and see much but speak little.

A Scepter with an eye insculp'd upon it, was by the Ægyptians made the Hierogly-

phick of God, to suggest to us his Knowledge, Power and Providence, by which the World is manag'd and supported.

The Swan and Grass-hopper were the Hieroglyphicks of Musick, and therefore dedicated to *Apollo*, who was Patron and Protector of it.

Three Heads conjoyn'd were the Hieroglyphick of the combination of Counsells. Three Hearts concenter'd of confederacy of Courage. Three Legs embraced of Union in Expedition; and Three Arms conjoyn'd, was the Hieroglyphick of concourse or consent in Action.

An Husband-Man with a measuring Rod in his hand, and a Bushel on his head, was the Hieroglyphick of *Joseph*, call'd corruptly by the *Ægyptians* *Osiris*, *Mnevis*, *Apis*, & *Serapis*, and us'd as a Monument to preserve his Remembrance, who when *Ægypt* suffer'd under a publick Dearth, had rescued the People from the onsets and ravage of that common Calamity, and therefore they ador'd him likewise under the pourtrature of an Oxe, the ancient Hieroglyphick of an Husband-man.

Others again Assert, that by *Osiris*, the *Ægyptians* understood the *Nile*, and by *Isis* the Genius or Soil of *Ægypt*; For *Isis* as *Vives* asserts in his Notes upon *Augustine de Civ. Dei*.

Dei. Lib. 15. c. 3. signifies the Earth ; and therefore the ancient Ægyptians pictur'd Her moving a Sistrum or Timbrell with Her right hand, to intimate the return of the Inundation of *Nile*, and Her left supporting a Bucket, to signify the Repletion of all the Channels ; and by *Typhon* the Sea, and therefore they brought in *Isis* deploring the ruine of *Osiris* torn to pieces by *Typhon*, that is, swallowed up by the Sea ; but afterwards they represented Her collecting his torn and scatter'd limbs, that is, the new and reiterated Inundation of the River *Nile* ; only his Genitals she could not retrieve, which were swallow'd and devour'd by Fish, to intimate that that Fertility which was caus'd by *Nile* on the Earth, was yet more visibly and eminently manifest in the water, and exemplified in the pregnant and fertile spawn, and numerous productions of fishes.

Lastly, Others affirm, that by *Osiris* the Ægyptians meant the Sun, because they usually painted him with an Hawks Head, and by *Isis* the Moon, whom they sometimes cloath'd in White, sometimes in Red, and sometimes in a Black Garment, by which they did suggest, that the Moon put on a White Aspect in clear weather, and a Red Complexion against windy, her Black Garment was to represent her Duskie colour af-

ter her Change and in Eclipses, and by *Typhon* they signified the Earth, for they gave him a vast Body, stretching forth his hands from East to West, and his head as high as the tallest hills, by which they intimated the Longitude, Latitude and Height of the Earth: his upper part had the signature of a man cover'd with feathers, whilst the lower part was arm'd or cloathed with scales, and wound about with Serpents; to declare, that Men, Birds and Beasts inhabited the upper part of the Earth, and Serpents and Fishes the lower: his belching out of smoak, and spitting of fire, signifies, those vapours, exhalations, and fiery eruptions out of many parts of the Earth, make the Gods obscure themselves, that is, darken the Sun, Moon and Stars; but *Osiris* or *Horus* (for under those two Appellations they represented the Sun) subdued this Monster, that is, by dissolving and dissipating those vapours which skreen'd his beams from the World, which was expressed tacitly and gloomily by the Hawk's flying violently upon, and beating the *Hippopotamos* or Sea-Horse. The seeking or lamenting of *Osiris* or *Orus* by *Isis*, was to intimate the frequent sadness incumbent upon the Moon resulting from those Eclipses which are occasion'd by the interposition of the shadow of the Earth; the bushel on the Head of *Osiris*

ris or *Orus* may import that the Sun is the cause of fertility; and the streaker or measuring Rod in one hand, may intimate, that the Sun measures all things by his progressive motion; the Wolves, the Dogs, the Lyons and Serpents heads grasp'd in the other hand, may represent the four parts of the year: The Winter is the rapacious Wolf, the Spring is the fawning or flattering Dog, the Summer the flaming angry Lyon, the Autumn is the Serpent distilling into the bodies of men, the venome of destructive diseases. The Ægyptians, farther to improve this Hieroglyphick, painted *Osiris* or *Orus* wing'd with a Scepter in his hand, and a round *Discus* by him, to represent the swiftness of the Suns motion, his Dominion over the World, and his round body, as also his circular progress or perambulation.

The Goose and Dog were the Hieroglyphicks of Vigilance, and therefore by the Ægyptians devoted to the Moon, as Protectress of the Night, which was by their Alarums secur'd from danger and prejudice.

Proteus was both a Prophet and King of Ægypt, whom that people Hieroglyphically represented under the several resemblances of Bull, Serpent, Boar, Tyger, Lyon and Dragon, which occasion'd the fiction of his wind-

ing and transforming himself into various shapes, when indeed if we shall disrobe these mysterious signatures of their cloudy vesture, we shall discover, that he was a Prince who manag'd the interest of his people with that dexterity, that he could proportion his Government to every Genius, having the strength of the Bull, the prudence of the Serpent, the courage of the Boar, the fierceness of the Tyger, the magnanimity of the Lyon, and the celerity and vigilance of the Dragon. Or secondly, because he was accusom'd to use or bear the several portraictures of these Creatures in his Banners or Ensigns when he was alive, the Ægyptians to inforce and perpetuate the Remembrance of so excellent a Prince, pourtrai'd him under the resemblances of those Creatures when he was dead.

The Pellican was by the Ægyptians made the Hieroglyphick of maternal Affection, for she, when her young ones have been bitten by Serpents that secretly invade their Nest, launces her bosome, and with the purple balsome that streams from that opened fluce, not only expells the infused venome, but likewise cements and cures the wounds inflicted by those noxious adversaries.

The Bird Ibis or Ichneumon, or the Ægyptian Rat, were by that people represented

as

as the Hieroglyphicks of Safety and Preservation ; for the first by pricking with her sharp feathers those various Serpents, which are the progeny or product of the mud of *Nile*, causes them to expire and die, and the last, by rolling himself in sand, and gliding into the belly of the Crocodile, whilst he is engag'd in sleep, and his jaws are open, corrodes and gnaws out his entrails, and becomes to that Amphibious Monster both punishment and executioner.

Indeed Heresies are the Serpents of the Church, which are engender'd by the Mud of noysome and unsavoury Opinions, which being prick'd by the Pens of Orthodox Writers languish away, and find their fate in an early Sepulcher.

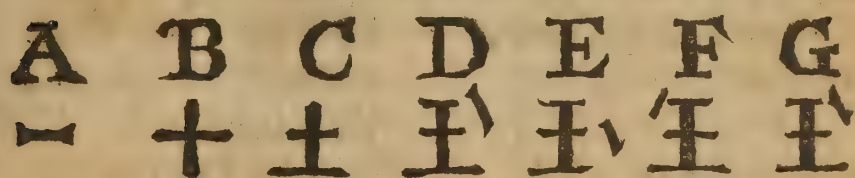
A Tortoise was the Hieroglyphick of an industrious Hou-sewife, who is alwayes employing her self within her house, in managing those affairs that are subservient to the interest of the family, as that is alwayes resident in its shell.

Indeed there were no Nations ever so remote or barbarous, but in times either of ancient or a more modern inscription, muffled up their knowledge in the cloudy garment of Hieroglyphicks. The Coronation of the King of *Pegu* (if we may credit *Vincent le Blanc* as He relates it in his Travels) is wholly Hieroglyphical;

glyphical; for he is invested or inaugurated with a Diadem of Lead, to signifie that all things should be perform'd in weight and measure, and an Axe is put into his hand, to denote that he should administer Justice; he takes his Oath upon a small vessel of Emerald, in which some of the ashes of the first Kings of *Pegu* lie enshrin'd, to put into him a remembrance of Humane Frailty; he is attir'd or adorn'd with a Turkish Robe, lin'd or furr'd with the skins of white hairs, to intimate his subsequent innocence.

The *Chinese*, a people thrust into the remotest angle of the World, at this day rowle up all their learning in Hieroglyphical signatures, and other Emblematical Allusions, which they extract, first from Dragons and Serpents, and their various complications; secondly, from things relating to Husbandry; thirdly, from the wings of Birds, according to the position of their feathers; fourthly, from shell-fish and worms; fifthly, from the roots of herbs; sixthly, from the prints of the feet of beasts; seventhly, from Tortoises; eighthly, from the bodies of birds; ninthly, from Stars; tenthly, from fishes; eleventhly, from herbs and water-flags; and lastly, from ropes, threads and lines, either oblique or streight: for example, the streight line marked with A signifies One, crossed with another

ther line, as at B, expresse^s Ten, made with another at the bottom, as at C, it denotes the Earth, and with another at the top, as at D, standeth for a King; by adding a touch on the left side between the two first strokes, as at E, it is taken for a Pearl; but that which is marked with F, signifies Creation or Life; and lastly, by the Character under G is intended Sir.



Having taken a brief prospect of that knowledge that lay treasured up in the dark Exchequers of Hieroglyphicks, I shall as compendiously as may be unravel the principal of those Emblems, behind whose traverse the *Græcians* lay'd up that learning they desir'd to skreen from vulgar inspection, which I have glean'd out of *Causin's Christian Hieroglyphicks*; and consequently make some short reflections on the Reverses of the antient Coins, so far as they may have an aspect upon Heraldry; a Catalogue of the first out of *Causinus* here ensues, as it is by him recorded in Latin, and which in another Columnne I have induc'd to speak English.

Aræ.

<i>Aræ.</i>	<i>Altars.</i>
<i>Dei Sapiëntia, Pietas, profugium, misera- tio.</i>	The wisdom of God, piety, a refuge or asylum, commiseration.
<i>Ardea.</i>	An Heron.
<i>Tempestas.</i>	A Tempest.
<i>Apis.</i>	A Bee.
<i>Rex, populus Regi ob- sequens, Artificium.</i>	A Monarch, people o- bedient to their Prince, Artificial contextures.
<i>Bos.</i>	An Oxe.
<i>Bonorum obsequium, modestia, petulantia frænum, auditus promptus.</i>	The obsequious com- pliance of the good, modesty, the bri- dle of petulant saw- ciness, promptness to hear.
<i>Carduus.</i>	A Thistle.
<i>Morbi.</i>	Diseases.
<i>Catena.</i>	A Chain.
<i>Aperta vis, vitia, con- jugium, servitus, le- ges.</i>	Open violence, vices, wedlock, servitude, the laws.
<i>Camelus.</i>	A Camell.
<i>Zelotypia, reverentia in matres, cibi po- tusq; abstinentia.</i>	Jealousie, reverence to mothers, an absti- nence in eating and drinking. Car-

Cardo.

Authoritas.

Calceus.

Rerum progressus.

Canis.

Custodia, Dii Lares, gratus animus, memoria, fides, amicitia.

Cervus.

Præcipitantia, fugacitas.

Ciconia.

Pietas erga parentes, gratitudo.

Colus & fusus.

Fatum seu mors, nuptiæ.

Columna.

Terminus, Gloriæ sublimitas.

Cucurbitæ.

Spes inanes.

Elephas.

Pietas, mansuetudo, ira lacerata.

An Hinge.

Authority.

A Spur.

The procedure of things.

A Dog.

Custody, the Lares, a grateful mind, remembrance, fidelity, friendship.

An Hart.

Precipitancy, swiftness.

A Storke.

Piety towards parents, gratitude.

The distaf & spindle.

Fate, or death, marriage.

A Pillar.

A boundary, eminency or sublimity of glory.

Gourds or Pompons.

Vain & empty hopes.

An Elephant.

Piety, tameness or gentleness, anger excited or provok'd.

Equus.

Equus.

*Pugnacitas, celeritas,
fama, humane vitæ
lubricitas, frænata
ferocitas, profugus,
Imperium, virtus.*

Erithacus.

Solitudo.

Fistula.

Adulatio.

Faces.

Amor mutuus, nuptiæ.

Ficus.

*Adulatoribus deditus,
dulcedo, suavitas.*

*Fungus.**Fatuitas.**Hedera.*

Tenacitas, vetustas.

Laqueus.

*Amor, venus, fortitu-
do & temperantia,
doli occulti, nequi-
tia.*

Lapis & Cubus.

*Perpetuitas, stabilitas,
firma prosperitas.*

An Horse.

Promptness to com-
bat, celerity, fame,
the slipperiness of
humane life, barba-
rity or wildness ta-
med, a fugitive, Em-
pire, virtue.

A Robin red breast.
Solitude.

A Pipe.

Flattery.

Torches.

Mutual love, marriage.

A Fig.

One devoted to syco-
phants, sweetness.

A Toadstoole.

Folly or stupidity.

Ivie.

Tenacity, antiquity.

An Halter.

Love, venery, forti-
tude and tempe-
rance, the ambushes
of secret fraud, im-
piety.

A Stone and a Cube.

Perpetuity, stability,
firm or fix'd pro-
sperity. *Lepus.*

Lepus.

An Hare.

Fœcunditas, vigilantia.

Fertility, vigilance.

Lolium.

Cockel or Darnel.

Pravi mores.

Evil manners.

Meta.

A Butt.

Finis.

The end of any thing.

Modius.

A Bushel.

Ubertas, sapientia, liberalitas.

Plenty, wisdom, liberality.

Musca.

A Flie.

Impudentia ac pertincia, indocilitas, importuna.

Impudence and obstinacy, an inexpugnable indocility.

Milvus.

A Kite.

Navigatio.

Navigation.

Malum Punicum.

A Pomgranate.

Populositas, multarum gentium societas, amicitia.

Populousness, the society of many nations, friendship.

Mola.

Meale.

Humana vitæ commercium.

The commerce of humane life.

Navis.

A Ship.

Adventus seu migratio.

Importation and exportation.

Olea.

The Olive-tree.

Pax, durities emollita, agricultura, felicitas, spes.

Peace, hardness made limber and ductile, agriculture, felicity, hope. *Quer-*

<i>Quercus.</i>	The Oake.
<i>Virtus, fortitudo principatus.</i>	Virtue, fortitude, dominion or principality.
<i>Rosa.</i>	The Rose.
<i>Juventus, modestia, bonum malo circumseptum.</i>	Youth, modesty, good hedg'd in, or circumscrib'd with ill.
<i>Salix.</i>	A Willow.
<i>Vinculum, castitas, sterilitas, humanitas, otium.</i>	Bonds, chastity, barrenness, humility, ease or vacancy of business.
<i>Salamandra.</i>	A Salamander
<i>Constantia.</i>	Constancy.
<i>Serra.</i>	A Saw.
<i>Maledicentia.</i>	Malevolent language.
<i>Sepia.</i>	An Onion.
<i>Simulatio in volucris oblecta.</i>	Disimulation involv'd or folded up in many coverings.
<i>Sistrum.</i>	A Timbrell.
<i>Rerum vicissitudo.</i>	Vicissitude of affairs.
<i>Sus.</i>	An Hog.
<i>Profanus, indocilitas, deliciæ luxuriosæ, ganeo.</i>	A profane person, an incapacity to be instructed, luxurious caresses, a babler.
<i>Tuba.</i>	A Trumpet.
<i>Celebritas.</i>	Notoreity of fame.
	<i>Vespa.</i>

Vespa.

A Waspe.

*Perturbator.*A common barator or
disturber.*Vipera.*

A Viper.

*Parricidium, prudentia,
astutia.*Parricide, prudence,
subtilty.

I shall now advance to make some reflections on Coins of a very high and antient ascent: but before I treat of those, by common acceptance stil'd Consular, or those that fell under the denomination of Imperial, I shall discourse of those that related to Provinces, Cities, and Colonies, whether Greek or Roman.

The several Signatures insculped upon the Reverse of the Greek Coyns, do declare to what Cities they owe their Original; as for example. The *Pegasus* impress'd upon the Syracusan Coin did intimate it entitl'd its Original to *Corinth*, upon whose Coyn a *Pegasus* was usually represented. The Palm Tree figur'd on the Coyn of the antient Cities of *Carthage*, and *Hierapitna* and *Lapythæ* in *Creet*, do suggest to us, that they acknowledged their extraction from *Tyre*, whose pecuniary Symbol was a Palm Tree. An Owle, whose impress did adorn the Reverse of the Coyn of *Megara*, a City of *Sicily*, as a Monument of their Original from *Athens*.

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A Quadrangular Area was a Symbol insculp'd on the Coyn of *Dyrrachium* and *Andrios* (though *Spanhemius* asserts the Sculpture impress'd on the last relating to *Andrios* was a Representation of an Arcula or little Chest, wherein it is possible the Image of *Diana*, or some other deity was treasured up) from which we may conclude that they were a Colony of *Corcyra*. *Diana* was insculp'd on the Reverse of the Coyn of *Massilium*, now stiled *Marseilles*; to intimate that that City extracted its Original from *Phoea* or *Phocis*. *Alexandria*, *Troas*, *Neapolis*, now *Napoli* in *Romagnia*; *Germa*, and other Colonies had the Impress of a Wolf suckling two young ones insculp'd on the Reverse of their Coyn; from which we may conclude, that these Cities were Colonies fill'd with Inhabitants deduced and transplanted even from *Rome* it self. *Antiochia*, (as the learned *Spanhemius* hath discovered to us) had the Signature of a Ram and a Star, which was the proper Symbol of that City: the Star did signify its Easterly situation, and the Ram Salient, its ascent and elevation. *Nicomedia* in *Bythinia*, had the Sculpture of a *Triremis*, and two little *Ædicule* or Turrets on the Reverse, to intimate its Fences, or Fortifications, and likewise to design to us its near Situation to the Sea. A *Sphinx* did

did adorn the Reverse of the Coyn impress'd at *Chios* or *Sio*, and likewise the Medals of *Augustus*; to insinuate to us, that it it was the Embleme of Fortitude, Industry, and Clemency. *Neptune* sitting on a rocky Throne between two Tritons, was impress'd on the Reverse of the Coyn of the City of *Brusa* or *Prusa* in *Bythinia*; and did tacitly design (as the learned *Seguinus* does affirm) its Empire over the adjacent Ocean. A Star and an antiquated Helmet was insculp'd on the Reverse of the Medals of that bloody Usurper *Triphon*; the Helmet did design his Courage and Magnanimity, and the Star his being one of the Kings of the East. *Messina* in *Sicily*, *Tarentum* or *Tarento* in the Kingdom of *Naples*, and other Maritime Cities, had the Beaks of Ships, the *Acroscia* or the very Snouts of those Beaks, *Triremes*, and Dolphins pourtray'd on the Reverse of their Coyns, whose Signature did declare their Maritime situation. *Naples* in *Italy* had not only a Dolphin insculp'd on the Reverse of its Coyn; but likewise a Syren (whose Feet resembled the Fins of a Fish) sounding a Trumpet; to intimate not only the Situation, but the Fame and Celebrity (decyphered by the Trumpet) of that City. *Syracusa* had not only a Dolphin embowed in Chief; but a *Strobilos* or Pine-

Apple in Base insculp'd on the Reverse of their Coyns ; not only to decypher to us its Maritime position, but likewise to suggest to us the plentiful growth of those Trees about that City ; which were always reputed a Symbol of Fertility. A Star fixed on a *Luna Falcata* or half Moon was insculp'd on the Reverse of several Grecian Coyns, especially of that of *Byzantium*, and might significantly denote both the increase and growth, or else the restitution of a City decay'd (describ'd by the Star) to its primitive Light and Splendour.

Some Cities in *Creet* had an Eagle insculp'd on their Coin, perch'd upon a Labyrinth, between two Stars in Chief, and two *Pileus's* on each side the Labyrinth in Base ; the two Stars were *Castor* and *Pollux*, or the *Dioscuri* ; the two *Pileus's* designed that Liberty they enjoyed under the Tuition and Protection of *Jupiter*, intimated by the Eagle, and the two Stars the Twins of *Leda*. So *Pergamus* had describ'd on the Reverse of its Coyn, *Æsculapius* standing on a Pedestal or *Cippus* of stone, the solemn Protector of that City, and between two deminaked Figures, presenting the Image with two Sprigs or Branches of water Smallage, which certainly did denote the two Rivers that glided at no far distance from this City,

ty, namely *Selinus*, and *Ceteius*; their two Garlands likewise under the Pedestal, which did declare that those did adorn the *Neocoroi* or Sacristis, at the Celebration of those Solemnities that were devoted to the Honor of this eminent Deity. *Nice* in *Bythinia* had the Image of *Bacchus* lying in a reclining posture, and leaning on a Panther, the signal Symbol of those Cities which were entituled to his protection, and holding in his right hand the Image of Victory; from whence the City, it is probable, might extract the Name of *Ninn*, that is, *Victoria*. On the antient *Numismata* of *Damascus* was stamp't the Signature of a Woman, whose right hand grasped a *Prunum Damascenum* or *Damascen Prune*, of which the Country was abundantly fruitful: and at her Feet was placed a Wheel; which, it is probable might intimate, that this was the Effigies of *Nemesis*, who was Patroness (as *Seguinus* asserts from antient Coyns) of several Cities in the lesser *Asia*: Now a Wheel was customarily placed by her, for these two reasons; first to declare the celerity of Divine Revenge, and secondly to discover to us the Vicissitudes and Revolutions of it. There is another Coyn relating to *Nice* above-mentioned, published by *Seguinus*; on the Reverse of it sits *Bacchus*, representing a youthful Countenance,

nance ; to declare the Vigour and Refreshment the Spirits receive from Wine ; his head is embellish'd with Rays ; to intimate, that he was the first Inventor of Lights. Hence it was, that he was pourtray'd by the Ægyptians with a Torch in his Hand, and worship'd under the Notion of *Bacchus Lampterios* ; his right Hand grasps a *Thirsis*, whose Top is bound about with Ivy, to suggest to us, that the furious Sallies of Lust or Anger should be bound in and repress'd with the Cords of Moderation and Patience. By him is placed *Isis*, with a Bushel on her Head, and a *Cornucopia* in her right hand ; both the Hieroglyphicks of Plenty and Fertility. Upon the sides of whose Chariot are impress'd the Signatures of a Panther and a Tiger ; to discover to us, that Wine debauches Humane Nature, into the disordered and impetuous Passions of Panther and Tigers. His Chariot is drawn by two Centaurs ; to intimate that Wine renders Men a complicated mixture of Man and Beast. Before them dances the Boy *Lisus*, to demonstrate to us, what childish and ridiculous Agitations of Body are superinduced upon us by the Efforts of Wine : at the left side of *Isis*, is placed *Cupid*, in his right hand brandishing a Torch ; to decypher, that both Love and its Flame are fomented
and

and improv'd by the Heat of Wine : about the Top and Base of the Medal is insculp'd ΝΙΚΑΕΩΝ. Upon the Reverse of an ancient Coyn of the City *Tyrus*, stamp'd under the Reign of *Antoninus Pius*, and transmitted to the publick view by *Seguinus*, there is the portraicture of *Hercules*, in his right hand holding a Dish over a flaming Altar, to denote his Divinity ; before him is placed a Stony Mass, distinguished into two Columns, resembling in their mode or portraicture two Butts ; from whose lower part there is an efflux of water, which empties it self upon a Shell in the Base of the Coyn ; by which may be meant, they understood either *Hercules* Pillars, fixed near *Gades*, which was a Tyrian Colony ; or else it is more probable they may design those Rocks lurking under the water, upon which *Tyre* was erected ; and this is inforced from the waters descending upon the Shell, which certainly was the Exchequer or Repository of the Tyrian Purple.

Upon the Reverse of the Samian Coyn, there was the portraicture of a Temple, and *Juno* standing before the Portal, and at the Base of one of the Pillars, on the left side of it, issued out the *Vitex* or *Agnus Castus* ; which may denote to us, that this Island was under the protection of *Juno*, who was

born near the River *Imbrasus*, under this shrub or plant stil'd *Agnus Castus*, with which the Banks of this River were abundantly embroider'd: and about the Reverse was insculp'd CAMIAN. Although upon the Reverse of the Ephesian Coyn an Hart was usually insculp'd; as a Beast particularly devoted to *Diana*: yet *Seguinus* in his *Selecta Numismata* hath discovered to us another Coyn of *Ephesus*, on whose Reverse (stamp'd under the Reign of *Antoninus Pius*.) is exhibited the Effigies of *Jupiter* sitting on a Rock, to declare his stability; having his Thunder lodg'd on the Palme of his left Hand, to intimate his Clemency; and from a *Cornucopia* in his right Hand distilling some Aspersions either resembling Rain or Dew, to demonstrate his Benignity: Upon a Figure Crown'd that lies beneath, near his Feet, is a Temple, and an adjacent Cypress Tree: Both which discover to us the indulgent Beneficence of the Emperour above-said, by refreshing and repairing the Ruines not only of the confining Province (design'd by the prostrate Crowned Figure) which possibly had been torn with the Concussions of an Earthquake, or empair'd with Famine; but *Ephesus* likewise (decyphered by the Temple and Tree) which had been assaulted by the same Calamities. Upon the
Re-

Reverse of the Coyn of *Laodicea*, within a Crown, whose Intexture was of the Leaves and Berries of Ivy, there was a Chest plac'd, out of whose Aperture a Serpent issued, to intimate, that this City was entitled to the Guardianship of *Bacchus*; or that the circumambient Region was plentifully productive of Wine, discovered by the Serpent; which by *Tristan* is made either to signifie the *Genius*, or else the Power and Fertility of a Province: and this Coyn gives light to that of *Catullus*;

*Pars sese tortis Serpentibus incingebant;
Pars obscura cavis celebrabant Orgia Cistis.
Orgia, quæ frustra cupiunt audire profani.*

Upon the Reverse of the Coyn both of *Cyzicum* and *Sardis* were insculp'd two Serpents, wreathed about two erected Torches, in the midst of which was placed a Flaming Altar, to intimate, that these two Cities did with the highest Veneration prosecute and adore both *Proserpine* and *Ceres*; the last of which was frequently portraicted sitting in a Chariot drawn by two Serpents, brandishing two flaming Torches. Upon the Reverse of the Coyn of *Philippopolis*, there was the Signature of a Woman half naked, which did signifie the City it self, sitting on a Rocky Hill,

Hill, which did design the Mountain *Rhodoxe* ; which with the Herb *Nymphaea* or Water-Lilly, which her left hand grasp'd, and the shrub of Willow or Osier that issued out of the Base or Foot of the Mountain, did demonstrate its situation to be not far distant from the River *Strymon*. About the middle of the Coyn was impress'd ΡΟΔΟΠΗ. Upon the Reverse of an antient Coyn of *Theffalonica*, was insculp'd the Figure of one of the *Cabeiri* half naked, to specifie his Innocence ; supporting in his right Hand a little Vessel, in his left he wields a Mallet ; to intimate that these *Cabeiri* were the first Inventors of the managing the use of (which the little Vessel seems to comprize) Agriculture, Hunting, and other Mechanick Artifices : about the Margin of the Reverse is engraven ΚΑΒΕΙΡΟΙ. Upon the Reverse of a very antient Coyn of *Catana* in *Sicily*, convey'd to *Seguinus* by *Du Fresne*, is impress'd a winged Scepter between two *Pateræ* or sacrificing Platters ; the first did signifie the dominion, Power and Swiftnes of Eloquence : the *Pateræ* were the Symbols of Religion, as being the Instruments employ'd in all the Heathen Oblations. And therefore *Occo* does well define it, when he says that *Patera* was *Divinitatis & Aeternitatis Symbolum*, or a Symbol of Eternity, from its Circular or Sphærical

cal figure. Upon the Reverse of the Theban Coyn, was impress'd a *Cantharus* or Flaggon, and a *Clypeus* or Shield; the first being used in Sacrifices, was an Embleme of Religion, and the other a Type of Strength and Fortitude.

And as Cities, so had Provinces and Kingdoms their particular Symbols too impressed on the Reverse of their Coyn; as two Snakes embracing a Quiver and a Bow, on each side of which was placed a *Caduceus*, was the Symbol of *Asia*, as being under the Guardianship and Protection of those two eminent Deities *Hercules* and *Mercury*. *Thessaly* and *Thrace* had an Horse, and sometimes an Horseman and Horse in full Career engraven on the Reverse of their Coyn; to intimate the dextrous skill in Horsemanship that was ascrib'd, in elder Ages, to the Inhabitants of those two Provinces. A Camel insculp'd on some antient Coyn, did represent *Arabia*, as a Beast peculiar to that Country. So the Signature of a Lion, or an Elephant, insculp'd on the African Medals, did typifie *Africa*, as being Creatures likewise proper to that Region; though Mr. *Selden* in his *Mare Clausum* asserts, that the Sculpture of a Woman, whose Head was adorn'd with a Wreath of Sprigs of Corn and Ivory was the Embleme of that Country; as that of a Woman, whose Head was

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encircled with a Wreath of Palme Leaves, and whose Garment was interlaced with the River of *Tagus*, was of that of *Spain*. But the learned *Spanhemius*, in his Tract *De usu & præstantia Numismatum*, does discover to us, that a Woman sitting, and holding an Olive Branch, with a Coney placed by her, insculp'd on some antient Coyn, was the proper Symbol of that Country, it being abundantly productive of Olive Trees and Coneys. A Palm Branch was the Embleme of *Affyria*, *Parthia*, *Armenia*, and other Eastern Provinces : and therefore on the Reverse of some antient Coyn, published by *Spanheimius*, the Kings of those Regions are represented sitting, and holding a Palm Branch. An Hart, whose Neck was surrounded with a Wreath of Ivy Leaves, was insculp'd on the Coyn of *Pontus* and other Provinces, that obeyed the Scepter of *Mithridates*, who gloried to be stiled *Liber* or *Bacchus* ; as affirming himself extracted from that eminent Deity, to whom the Hart, as well as to *Apollo* and *Diana*, was sacred. The *Corybantes* or *Curetes*, insculp'd on an antient Medal, clashing their Swords and Shields together (from whence the *Pyrrhica* and *Saltatio Enoplea* extracted its original) and in the midst of them *Cybele* vail'd, (the Embleme of Divinity) supporting an Infant with

with her left hand upon her Knee, protected from the Rage of *Saturn* by their succour, was (as *Seguinus* discourses) the proper Symbol of *Creet*: As the sculpture of an Armed *Venus*, in her right hand supporting an Apple, and in her left hand a Spear, was the Symbolical representation of *Cyprus*. A Rose engraven on the Coyn of *Rhodes*, was the Embleme of that Island. An Eagle with expanded wings, and lodging both his Talons upon Thunder, was insculp'd on the Reverse of the *Ægyptian* Coyn, as a solemn Symbol of that Kingdom; and was assumed by its Princes to intimate, not only their Latitude of Dominion, but likewise the Dreadfulness of their Power: as some of the *Seleuci*, Kings of *Syria*, had a winged Thunder-bolt insculp'd on the Reverse of their Coyn; to shew not only the formidableness, but the Celerity of their Justice. As some of the Kings of *Macedon* likewise did impress on the Reverse of their Coyn, a Lions Head Cabosed; to signifie they were extracted from *Hercules*, who destroyed the *Nemæan* Lion.

Nor did Colonies want their particular Symbols also, as may appear from the Reverse of several antient Coyns. I shall begin with one of *Gordianus*; on the Reverse sits a Woman with a Crown embattel'd on her

her

head, the common Embleme of Cities ; her right hand grasps some Sprigs of Corn, the Index of Fertility : over her Head hangs a *Sagittarius* ; which intimates that the City *Singara* (of which this Woman was a representation) was not far distant from *Parthia*, whose Inhabitants were so eminent for Archery. At her Feet lies prostrate a naked Figure, seeming to cut the Water with his Labouring Arms ; which, it is probable, is the Representation of the River *Tigris*, not far remov'd from *Singara*. About the Edge or Limb of the Reverse is this Greek Inscription, ΑΥΡ. ΣΕΠ. ΚΟΛ. ΣΙΝΓΑΡΑ. To intimate, that it was begun by the influence of *Marcus Aurelius* ; but perfected by the concurrent aid of *Septimius Severus*. The second is a Coyn, stamp'd under the Rule of *Macrinus* ; on the Reverse sits a Woman, armed with a Helmet on a Shield (the Embleme of *Rome*) leaning her left Hand upon a Spear ; whilst her right Hand supports an Eagle, (the Representation of the Roman Empire) within whose expanded Wings, are two little Images ; who certainly design the Inhabitants of the new erected Colony *Philippolis*. About the Border of the Reverse is inscrib'd in Greek ΚΟΛΟΝΙΑΣ ΦΙΛΙΠΠΟΠΟΛΙΤΩΝ, On the Reverse of a Coyn of *Augustus*, is the Impress of two Figures standing
and

and reaching out their Hands, as if they
 summon'd and invited Inhabitants to come
 and reside in the new establish'd Colony. A-
 bout the Fringe of the Reverse is inscrib'd
Col. Aug. Juli. Philipp. To intimate that
Philippus, the chief City of *Macedonia*, was
 a Colony of *Augustus's* Institution. Upon
 the Reverse of a Coyn of *Alexander Severus*,
 there is a Ship under sail, the common Sym-
 bol of good success amongst the Romans;
 and on each side a Dolphin Naïant, the Em-
 blem of Maritime Colonies; and about the
 Reverse superscrib'd ΤΑΡCOT ΜΗΤΡ. ΑΔΡ.
 CEOT. ΑΛΕΞΝΑΔΡ. From whence we may
 determine, that *Tarsus*, the Metropolis of *Ci-
 licia*, had been re-edified by *Adrian*, having
 peradventure been shaken and distorted with
 the Convulsions of Earthquakes, refreshed
 by *Severus*, and adorned or repaired by the
 Emperour abovesaid. Upon the Reverse of a
 Coyn of *Diocletianus* and *Maximianus*, there
 is the Figure of a Woman standing; holding
 in her right Hand Sprigs of Corn, the indis-
 putable emblem of Fertility; and in her left
 grasping Poppy, the Symbol of Repose and
 Quiet; and about the Reverse is inscribed,
Fælix Carthago, to intimate, that the Bene-
 ficence of these Emperours, by new Supple-
 ments and Reparations, had buoy'd up *Car-
 thage*, that had lain so long sunk amongst its
 antient

antient Ruines. He that will see this Discourse more dilated, let him peruse *Goltzius*, *Angeloni*, *Seguinus*, *Tristan*; but above all, the second late Edition of the most learned *Spanheimius*.

Now the principal difference between persons of a Colony, and those of a Municipium, was this. In a Colony they were still drawn out of the Corporation it self of the people of *Rome*, as members; but in the other, they were not any part of that Imperial body, until favourably received by Municipal privilege into the Freedom; Men generally foreign, else only by admission capable. Those in a Colony likewise (as some Greek Inscriptions inform me, published by *Spanheimius*) were first *ἄνθρωποι*, they were *sui juris*, they had no dependence on any but the Emperor, and by consequence, lived under their own Jurisdiction. Secondly, they were *ἀνδρόμοι*, they had power to Institute by-Laws, and Ordinances, for the better support and government of the established Colony. Thirdly, they were *ἐλευθεροί*, they were secured with equal Freedom and Liberty as the people of *Rome*. Fourthly, they had *Jus Asyli*, the Right of Sanctuary: hence those Colonies, that were invested with this privilege were stiled *ἱερεῖς*, or *Sacræ*. Fifthly, they had *Jus & Facultatem*
cuden-

vidende Monetæ, they had the grant of a Mint and Coynage of Money. Sixthly, if any Jewes, or others were admitted to the Freedome of a Colony, they had a Roman Name, added to that Appellation he bore before; so *Saul* that was born at *Tarsus*, a Colony of the Romans, was likewise named *Paul*. Seventhly, Colonies had *Curias Decurionum*, Courts of the *Decuriones* (they were call'd so, sayes an antient Glossarie cited by Dr *Hammond*) because at first when Colonies were sent out, the tenth part of them were appointed to sit as a standing Committee to guide and steer the Publick Interest. Eighthly, they had *Jus Senatus*, Colonies had a Priviledge to gather a Select number of Persons into the Order and Body of a Senate, that in the Managerie and Conduct of their Counsels, their Publick Weal, and more important concerns, might be involv'd and wrap'd up.

I shall now make some Compendious Remarks on the Consular Coyns, or the Roman *Denarii*, which were the Registers or Evidences of several eminent Roman Families, and of several Illustrious persons extracted from them, who had improv'd and inlarg'd their Fame as well as the Dominion of *Rome*, by diverse signal Actions commenc'd both by Sea and Land, and were likewise the Monu-

ments and Index's of those Conspicuous Offices they had manag'd as Consuls, Censors, Prætors, Præfects of the City, Flamens, Ædiles, Questors, and other Dignities of Principal Importance on which was insculp'd something that represented their Triumphs, their censure of Manners, their Absolution or Conviction and Condemnation of Criminals, their Dedication of Temples, Sports and Games (especially the Circensian) and Feasts, their shews of Fencing, repairing or securing the Wayes, establishing Aquæ Ducts, erecting of Fabricks; and lastly, their defending of the Military Vallum or Trench, and the lines of Circumvallation, circumscribing the Roman Camp. Chains and Bracelets did adorn the Generals of those barbarous Nations that were in Hostility against the Romans: and amongst the Coins of *Augustinus Tarraconensis*, there is on the reverse of one, two Bracelets in Chief, and two Serpents erected, noded by their tails, and cast into the figure of a Chain in Base, from whence in the explanation of the mystery of this Coin, he asserts, It was usual for the Roman General, and other Eminent Officers, not only to wear the Bracelets and Chains of the opposite Generals, and other conspicuous Officers, who were slain or made Captive; but likewise to engrave the Figure of them on the Reverse of

of Medalls, which as a lasting evidence, might transport to posterity the memory of those signal Atchievements they had acquir'd for the people of Rome. If by their Prudence, Diligence or Fortitude they had secur'd the Roman Camp, from the Onsets and Impressions of the Adversary, either by personal Courage, or by opportune Fortifications, they stamp'd on those *Denarii* that had an aspect on their Families a *Vallum* or *Castrum suis Clathris, septis seu clausuris munitum*, a Trench or Camp fenc'd and circumscrib'd with its fortified Lines, Angles and Out-works. If any of the Illustrious Roman Families had been dignified with the Office, either of Dictator or Consul, they insculp'd on their *Denarii*, a Globe, the type of Empire, the *Fasces*, the emblem of Justice, the *Caduceus*, the Ensign of Felicity and Peace, or else the *Cornucopia*, the monument of Plenty, and two hands conjoyn'd and knit together, the Symbol of Concord. If any of them had undergone the Illustrious Office of Censor, to perpetuate the Memory of so signal an Employment, they insculp'd on their *Denarii*, and other Coins, a Censor plac'd or sitting on the seat of Judicature, with a Roman, accompanied with some other Citizens, reaching out, or presenting a bundle of some Lawes unto Him to be corrected, winnow'd or revis'd by his Ani-

madversion or Censure, according to that of
Tully, Acta ad Eos privata Deferunto. If any
 of the Roman Families had been Præ-
 tors, they stamp'd on the Reverse of their
Denarii, some mark or character, that might
 as an Index inform Posterity they had been
 invested with this Office, from whence upon
 some of them there is imprest, the Bridge that
 lead to their Court of Judicature, the Septa
 or Pen that shut it in and inclos'd it, the Di-
 ribitorium or partition, that like a pleading
 Bar separated it and the Cista or Chest where-
 in the Prætor treasur'd up the publick Re-
 cords; others to testifie the same Dignity,
 they insculp'd, either little round Tablets, or
 Repositories, wherein their Suffrages were
 laid up, all which were either mark'd with the
 letter A, which signified *Adjudico* or *Antiquo*,
 that is, *Antiquam volo*; or else with the let-
 ters A C and A D, that is, *Absolvo*, or on the
 contrary, *Condemno* or *Absolvo*, and in oppo-
 sition to that *Damno*, or else they represented
 on them a Basilica, that is, their more Solemn
 and Majestick Court of Justice surrounded
 with Pillars and Cloysters for the Romans to
 walk in, a Prætorium or Judgement-Hall:
 And lastly, a *Puteal*, that is, an inferiour or
 more contracted Court of Justice, stil'd so,
 because the *Tectum* or Tegument of it, resem-
 bled the brim of a Hat, or cover of a Well.

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If any of their Families had been *Ædiles*, and deputed to decide those Actions the Roman Lawes stiled *Redhibitoria*, they insculp'd on their *Denarii* two Figures sitting upon a seat of Judicature ; or again, if they had been *Ædiles Cereales*, and employ'd by the Senate to buy Corn to support and refresh the people of *Rome*, they stamp'd on the Reverse of their Coyn, a ship, out of which seemed to issue out sprigs of Wheat, or else, a Modius or Roman Bushel plac'd between two ears of Corn ; or lastly, a pair of Scales placed over a *Sella Curulis*, which impress was stamp'd on their Coyn, as well as the *Denarii* of the Prætors. If they had been Flamens they stamped likewise some signal Mark on the Reverse of their *Denarii*, to instruct future ages, that some of their Families had been honour'd with that Office, as if they had been *Flamines Quirinales*, or Flamens to *Romulus*, they insculp'd the Figure of a Woman arm'd with a Spear and Helmet (the Representation of *Rome*) sitting on a Shield, and holding in her right hand a sharp pointed Apex (the common Symbol of Priesthood) which was the Tassel or top of the Sacerdotal Pileus, or Flamens Bonnet. Now the Apex amongst the Antients was a Symbol of such Eminence and Dignity, that in Ages of an elder Inscription, several Kings are pourtray'd and insculp'd

sculp'd on Antique Coyns, supporting it, to intimate, that in times of a very High Ascent amongst the Gentiles, the Priesthood was still entwin'd with the Scepter. I shall exhibit a brief Scheme of some Examples of it. *Strabo* asserts, *Lib. 5.* That in *Aritia* it was united to the Priesthood of *Diana*, and in *Cappadocia*, to the Temple of *Bellona*.

The Old *Ægyptians* and *Æthiopians* chose their Kings, out of their Colledges of Priests. *Midas*, King of *Phrygia* was consecrated to *Orpheus*. The *Lacedemonian* Kings did alwayes sacrifice in person. *Zenophon* Records the like of *Cambyses*; and *Curtius* of *Alexander*. *Halycarnasseus* affirms, that *Romulus* manag'd all that concern'd the Gods by himself. In the *East Indies* the *Malabar* Kings do not disdain the Office of the *Brachmans*: And it is sufficiently known, that amongst the *Arabs* and *Saracens*, the same person was both Prince and Caliph. And *Diogenes* in *Stobæus* layes it down amongst the Qualifications and Characters of a compleat Prince, that he should be a good Souldier, a Judge and a Priest. And hence it is, that at the Inauguration of the Kings of *England*, one of the *Regalia*, that is an ingredient in that Solemnity, is the *Collobium* or *Dalmatica*, a Garment something resembling a Surplisse, to specifie, that the Regal and Sacerdotal Office were combin'd

combin'd and twisted together in one person.

If they had been Flamens to *Mars*, they represented two Figures on their Coyn; one supported the Image of Victory, the other reached forth a Star, to intimate that he was Consecrated to the service of the Deity abovesaid. If they had been Flamens, to *Apollo*, they insculped upon a *Tripas* a Simpulum or Ewer (the Emblem of Religion) placed between two Stars, to signifie the Morning and the Evening Star, or else the Rising and Setting of the Sun in the East and West. I had almost forgot that the *Ædiles* and *Prætors* abovementioned were when the *Ludi Appollinares*, *Sæculares*, *Cereales*, *Consuales* or *Circenses*, and other solemn Sports or Games were celebrated, to provide Bulls for sacrifice and baighting, and Hinds, and other Beasts for hunting; whence all those persons that had sustained those two Offices to perpetuate the Memory of that Employment, insculped on the Roman *Denarii*, either a Bulls head cabosed, or else a Hind, and a Bow bent and Quiver, which we may see in *Fulvius Vissinas* does still adorn the reverse of the Consular Coyn. If any of the Roman Families had been Augurs to convey a *Commemoratio* to posterity they were adorned with that Dignity, they impressed on their *Denarii* a Simpulum or Ewer used in Sacrifices, a *Tripas*, and

a Lituus or crooked Augurall staff; as the Consuls and Prætors stamped on their Coyn, (as appears in *Fulvius Ursinus*) sometimes a Rider placed in a chariot drawn with two horses in full career, sometimes drawn with four in the same posture, to intimate, that the Games dedicated to *Apollo*, or else the *Ludi Circenses* or *Consuales*, the Games devoted to *Neptune* were exhibited to the people, when they managed the Offices abovesaid. If any of the Roman Families had obliged the people by the combat of Gladiators by their Munificence presented to them, they did engrave on their *Denarii* two crooked Engines, resembling two Shepherds crooks in Salteir, a weapon used by the Gladiators, called *Thraces*, and a Shield and a *Laqueus* or Halter, and sometimes a Net, destructive instruments employed by the Gladiators, stiled the *Laquearii* and *Retiarii* to entangle and ruine their Opponents. If they had at any time by a cautious retreat secured any part of the Roman Armies, they insculped on their Coyn a *Pagurus* or Crabb, supporting some Weapons and Ensigns. If again, they had by their prudence, and sober procrastination of affairs, destroyed the rash and precipitate onsets of the Enemy, they stamped on the reverse of their *Denarii* a Crabb grasping a Butterflie. If they had by any Noble and generous undertaking

dertaking rescued their gasping Country, or saved the Lives of its Citizens, or achieved the *Spolia opima*; they insculp'd on the Reverse of their *Denarii*, either the Figures of *Amphinomus* and *Anapias*, two Brethren of *Catana* in *Sicily*, who when a Deluge of fire had disembogued it self from the flaming Entrails of *Ætna*, and made an eruption upon some part of that Island, snatch'd up their aged Parents, and after the demolishing of many Difficulties, saved their lives by endangering their own: or else a Crown of Oaken leaves; or lastly, an armed Figure on Horseback, supporting the Spoils and Trophies taken from the slaughtered Prince. Nor did they want some Representations upon their Coin to discover from whence they were descended; as if they were descended from *Sicily*, they stamp'd on their *Denarii* three Legs, coupl'd and embraced, or interlaced (the Symbol of that Island;) if from *Chios* or *Sio*, a Pitcher or Jarre with two ears was impress'd; if from the *Sabins*, who boasted their Extraction to be from the *Pelasgi*, who first peopled *Arcadia*, they insculp'd one of the *Stimphalides*, a ravenous Bird arm'd with an Helmet, which the fictions of Poets made proper only to that Province: Nor did those who had the care of the Mint, nor those who

who kept Stakes at the Games stil'd *Tali* or *Latrunculi*, much resembling the sport of Cockall amongst Children, want some monument engraven on the antient *Denarii*; which might declare that some of the Family had been *Curatores Monetæ*, or *Ludi Magistri*; to perpetuate the memory of the first, they stamp'd, a Forge, an Anvil, an Hammer, and a pair of Tongs or Pincers; and to inforce the memory of the last, they insculp'd a Temple devoted *Deæ Sorti*, or else four Quadrilateral Bones, with this Inscription interwoven, *Qui ludit, Arram det, quod satis est*. Before I conclude this Discourse, I must observe out of *Ursinus*, that if any of the Roman Families had been invested with any of those Offices, or all of them gradually or successively, that did merit the *Sella Curulis*, as an Ensign or Perquisite of their Dignity or Dignities; they insculp'd on their *Denarii* a *Sella Curulis*, with one Crown as Ornament imposed upon it, and sometimes with two, three, or four, to intimate the variety of those eminent Employments they had been engaged in: as *Silla* stamp'd on the Reverse of a *Denarius*, relating to his Family, four Crowns to declare his four Victories. Indeed this *Sella Curulis* was of so honourable estimate amongst the Romans, that when the Senate

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of *Rome* would testify by some solemn evidences their Affection to those Kings that were in Amity with them, they usually endow'd them with a *Sella Curulis*, an Ivory Staff, a *Tunica Palmata*, a loose Coat or Tunic, embroider'd with Palm Branches; and lastly, *Toga Piſta*, a Gown embellished and adorn'd with several Figures. And hence it is that on the Reverse of an antien Coin, *Ariobarzanes* King of *Cappadocia* is insculp'd, vested with a Roman Gown and Tunic, placed on a *Sella Curulis*, and supporting in his left Hand an Ivory Staff; to declare he was a Prince that held an Amicable correspondence with the Romans. Having had had occasion before to mention the Roman Crowns, I shall now exhibit in a compendious Representation, the several Species of them, and so conclude.

And first there was *Corona Triumphalis*, or *Aurea*, which in elder times was composed of Lawrel, but in more modern Ages was fashioned of Gold. It was sent by the Senate to the Lord General, as a Trophie to adorn his Triumphs. Secondly *Corona Obsidionalis* or *Graminea*, which was given by the Soldiers to the General, when he had rescued them from a Siege, and was formed of the Grass of the place where they had been besieg'd. Now the Reason of this
was

was, that by this Monument they might seem to yield up the right of that place to their Captain. And hence it was that antiently in Races and other Masteries, he that was subdued, did gather up some of the Grass of that place, and gave it to the Conquerour as an evidence of his acknowledgment that he was vanquished. Hence that Phrase, *Herbam porrigere*, is to confess a Victory. Thirdly *Corona Civica* or *Quercea*, the Civick Crown framed out of Oaken Leaves, which was given to him that had saved the life of a Roman Citizen, and in procedure of the subsequent Ages to the General himself, if he had spared the life of a Citizen, when it lay in his power to destroy him. Fourthly *Corona Muralis*, or a Crown Mural, that was given him that first scaled the Wall of any Town beleagured by the Romans; In memory of which, the Circlet of it was embellished with Trophies which resembled the Battlements of a Wall. Fifthly *Corona Castrensis* or *Vallaris*, which was given to him that first entred the Enemies Camp; in memory of which signal Achievement, the Circle or Orbit of the Crown was adorn'd with something that represented a Bulwark or *Tenalia*, or else the Mound (stil'd in Latin *Vallum*) that both supported and strengthen'd them. Sixthly *Corona Na-*
valis,

valis that was bestowed on him that first entred the Enemies Ships, the Top or Summit of which resembled in its Figure the Beaks of Ships; from whence it was likewise stil'd *Corona Rostrata*. Seventhly, *Corona Ovalis*, which was compos'd of Myrtle Leaves, and was confer'd on those who only had merited an Ovation, not a Triumph. Now an Ovation was granted when the Adversaries that were subdued were Thieves and Pirates, that is, of no considerable importance; or secondly, when the Victory was atchiev'd without much hazard, or effusion of Blood, the Enemies voluntarily submitting themselves to the mercy or discretion of the Victor,

I now proceed to take a view of the Roman Imperial Coyns; and first I find one of *Julius Caesar's*, on whose Reverse is insculp'd an armed Man supporting the Image of Victory; and on another's Reverse, an armed Man, sustaining in his right Hand a little Cell or Chappel, which some may conjecture contain'd the Image of Victory; though I rather believe it shrouded the portraicture of the Eagle, the only signal Trophy or Banner of the Roman Empire: for whereas in times of an elder Inscription, the Romans bore on their Ensigns the Boar, the Wolf, the Minotaure, the Horse and the Eagle; they

they were reduced by *Marius* solely to the Eagle ; which was established by him to be the solemn successive Standard of the Roman Armies, and was preserved in a little Cell or quadrangular Shrine, which was compos'd sometimes of Silver, and sometimes of Gold. After *Augustus* had atchiev'd his Victory at *Actium*, and reduced *Ægypt* by Conquest, he stamp'd on the Reverse of his Coyn a Crocodile, and sometimes a Crocodile Chain'd to a Palm Tree, with this Inscription, *Ægyptia Capta*. The like was observ'd by *Titus*, after his Conquest of *Judea* and *Jerusalem*, who insculp'd on the Reverse of his Coyns, a Woman sitting under a Palm-Tree in a doleful and calamitous posture ; and on others, a Woman leaning against a Palm Tree with her Hands bound (the Symbol or Hieroglyphick of Captivity) and this Inscription annex'd, *Judea Capta*. On the Reverse of some of *Tiberius* his Coyns, I find the Arms in use among the antient *Germans*, lodg'd in a shuffled or confused Heap (the Embleme of some Rout or Overthrow) and this Motto affixed, *Germania* ; the like Sculpture with little or no variation is represented on the Reverse of some Coyns of *Domitian*. After *Corbulo* had reduced *Tigranocerta*, the Metropolis of *Armenia*, *Nero* stamp'd on the Reverse

Reverse of some of his Medals a Bull attacked, held or drag'd by the Horns, with these words subjoyn'd, *Armenia Capta*; by which was intimated his Conquest over that Country, which was so copiously productive of that sort of Cattle. Indeed when most of the Roman Emperours had obtain'd any solemn Conquest over any foreign Army or Province, they were accustomed to preserve the Remembrance of that signal Atchivement, by representing on the Reverse of their Coyns a *Sagum* or Military Cassock, sometimes hanging on an Oak, and sometimes lodg'd on a Palm Tree. When they instituted or established any Colony, if it was erected on the Maritime parts of any Province, they used to insculp on the right side of their Coyn the Name of the designed Colony, and on the Reverse the Beak or Head of a Ship (the antient Hieroglyphick of Naval Peregrinations.) But if again it were form'd or fix'd in the more Inland parts, they likewise stamp'd the name of the Colony on one side; but on the Reverse, a Plough, or else two Oxen, to intimate that they had assign'd as much Land towards its support or establishment, as two Oxen could in one day plough up in a Circular Figure. When they would manifest the Faith of their Armies, they stamp'd on
the

the Reverse of their Medals two Hands clasped and lodg'd on a *Sagum* or Military Caslock, the Symbol of a Soldier ; when they would represent their Concord, they insculp'd three Armed men in Fesse embracing each other. When they would exhibit a Representation of publick Peace or Tranquillity, they insculp'd a Woman supporting a *Patera*, a Platter or Dish used at the Rites of Sacrifices, in one Hand, and in the other a Horn fraught or laden with Corn, Fruit, and Flowers ; to suggest to us , that both Religion and Plenty did most thrive and flourish under the calm and Serenity of a publick Peace. Hope was represented on their Medals by the Sculpture of a Woman grasping in her right Hand some Sprigs of Corn, as yet in its infancy or Minority. The Image of good Event, on the Reverse of some coyns of *Trajan*, is exhibited to us by the Figure of a Woman, reaching out in one Hand a sacrificing Dish or Platter, and sustaining some mature Ears of Corn in the other ; to intimate , that we must never expect any prosperous success or event of affairs, unless we first make our Application or Address to Heaven (typified by the sacrificing *Patera*) to improve the undertaking : and on the Reverse of another Medal of *Trajan* abovesaid, there is the Sculpture of a Thunder-

Thunderbolt repos'd on a Pillow, tacitly to insinuate to Princes, that the severity of Justice should be mollified and attemper'd with Mercy. When they express'd the publick Security of the Empire, they insculp'd the Gate of a City on some of their Coyn, and on others the Impress of the Arches of a Bridge. Providence was represented on the Reverse of their Medals, by the Figure of a Temple, with six Eagles perch'd on the Top (the antient Embleme of Piety and providential Perspicacity) three respecting the Eastern, and three beholding the Western Situation of it. When the Youth of the Emperour was to be represented, and his Improvement in years, or rather indeed the Increase of the Empire in Dominion and Extent, and Gradation of power, upon the Reverse of some Roman Medals was stamp'd the Impress of *Jupiter* bestriding a Goat, with this Motto affix'd, *Jovi Crescenti* : On other Reverses is insculp'd the Effigies of that Deity abovesaid, in an erect posture, grasping in his right hand his three-forked Thunder, and in another a Lance, with these words annex'd, *Jovi Propugnatori* ; and on other Medals his Figure is exhibited to us, stretching out his right Hand armed and instructed with Thunder, and leaning his other on the Gate of a City, with this In-

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scription

scription endor's'd, *Jovi Custodi*. In *Augustinus Tarraconensis* his *Numismata Antiqua*, there is the Delineation of two infrequent Antique Coins; the first expresses the Sculpture of the Body of an Eagle, and instead of an Head, there is lodged on the Trunk a Sun Raionce, or Refulgent in his Glory, with this Motto annex'd, *Fælicitatis Reparatio*. By the Body of the Eagle was typified the Roman Empire, and by the resplendent Sun was intimated that Calmness and Serenity that succeeded those Tempests and Clouds of Calamitous infelicity that had darkned the Roman Grandeur. Indeed Clouds may obscure and eclipse the Rays of the Sun; but when that gloomy Skreen is resolved and dispelled, all things are refresh'd by his Light, and reanimated and fortified with his Heat and Influence. On the Reverse of the second is the Signature of the Trunk of a Man, with an *Anubis* or Dog's Head, his right Hand supporting a Pot of Incense, and his left Hand grasping a *Caduceus* wreath'd about with two Serpents, with this Inscription adorning the Margin of the Medal, *Vota Publica*. The *Caduceus* encircled with the Serpents, was amongst the Romans always the Embleme of Religion, the Pot of Incense, of Prayer; and the Dog's Head intimated that the publick Vows were

were offered up to the Deities above by *Mercury* the Messenger of the Gods. When they would discover how they had supplied the people with Corn, both Emperour and Consuls pourtrai'd on their Medals a Man's Head with five Ears of Corn issuing out of it. When they would express that Religion and Concord or Peace were supported in their security by Laws, they insculped two Hands clasped in one, lodged upon a *Caduceus* entwined with two Serpents, and beneath that the Figure of a Lictor's Axe. When any of the Emperors had been invested with the Office or Dignity of the chief Pontificate, they pourtray'd on the Reverse of their *Numismata* the several Representations of a Pitcher, a Sacrificing Knife and Platter, a *simulacrum*, and other Instruments, subservient and ministerial in the Rites relating to the Sacrifice. The Liberality of the Emperours was declared by the Effigies of a Woman, sustaining in her left Hand the Horn of Plenty, and in her right Hand the Roman *Congius*, which contained ten pounds, with this Motto inscribed, *Liberalitas Augusti*. When they would manifest their Triumphs, they represented the Signature of a Chaplet of Laurel, lodged on the Top of a *Sella Curulis*; and sometimes more, if they had deserved to

be dignified for their generous undertakings with several of those signal and pompous Solemnities. When *Jupiter* had in their Estimate supported and secured the Empire from the pressure of some incumbent Disaster, by some eminent preservation, they exhibited his Image on the Reverse of some Medals holding a Ball or Globe; on some supporting the Horn of Plenty, and on others the Image of Victory; and expanding or stretching out his right Hand, as though with his Power and Providence he had covered both the Roman Territories and Armies; with this Inscription annexed, *Jovi Conservatori*. There is a Medal of *Valerian's* with this Motto endorsed on the Reverse, ΝΙΚΟΥΝ ΣΙΩΝ Τῆς ΝΕΩΧΟΡῆς, which I rather mention because the word *Νεωχόρῆς* frequently occurs both on the Reverse of the Greek and Roman Coyns: the Sculpture is three Temples, in the midst an Altar, the Fire kindled, and wreathed about with a Serpent (the antient Hieroglyphick of Religion.) Upon the Face of the Coyn are three Heads correspondent to the three Temples; the first of the Emperour himself, the other of *Galienus* and *Valerian* his two sons. Now the word *Νεωχόρῆς* (as Mr. *Gregory* in his Notes and learned Disquisitions upon the word observes) imports as much

much as *Ædituus*, one that takes care of the Temples ; and was an Office of such sacred Estimate both amongst *Greeks* and *Romans*, that the most Eminent Cities desired to have the Appellation of the *Νεωκόπαι*, the Guardians or Sacristis of the Temples of those principal Deities, whom they asserted to be their tutelary Protectors. The Consecration or devoting the *Roman* Temples to their respective Gods, was intimated by the Signature of a square Temple with Fire issuing from the top, with this Inscription affixed, *Consecratio* ; to insinuate that Devotions exhaled in those consecrated Repositories should be like that Element, intense and fervent.

The *Apotheosis* or Deification of the Emperours was declared upon the Reverse of the *Roman* Medals by the Figure of an Eagle ascending up to Heaven out of the Flame of their Funeral Piles. There is one Coin peculiar to *Nerva*, which I had almost omitted ; that is, four Horses unbridled on the Reverse, and running in a loose career, with this Inscription, *Vehiculatione per Italiam remissa* ; by which is intimated that he had remitted that severe pourveiance of Horses for his Use and Carriage, which had been before so generally disgustful to the Territories of *Italy*. Most of the *Roman* Games, especially the *Circensian*, had their Solemnization celebrated in Mea-

dows, the Fringes of whose Banks confined on the Margent of some River; hence the *Romans* stamped (also *Jos. Scalliger* in his *Manilian Exercitations* observes) on their Antient Coins, by a River a Horseman in full career armed with a Lance with this *Motto* affixed, *Decursio*. On some Coins of *Antoninus Pius* the Emperour, the Reverse bears the Sculpture of a Woman attired in Blew, seated on a Rock circumscribed and environed with the Sea, with this Inscription subjoyned, *Britannia*; by which was insinuated that *Britain* was an Island; or else tacitly suggested that Dominion and Empire she was entitled to, over the circumambient Ocean. Upon the Reverse of an Antient Coin in my own possession, there is a Woman placed on a Rock, supporting a Pillar in one Hand, and leaning the other on a pan of Fire, with these Words annexed, *Constantia Imperatoris*: the Head is so defaced, that unless it be the Effigies of *Pertinax*, I know not whom to entitle it to. There is on the Reverse of a Medal of *Antinous*, who was Deified by the Emperour *Adrian*, the Effigies of a Man holding a winged Horse; now Celebrity of Fame amongst the *Græcians* was typified by a *Pegasus* mounting up to Heaven, from whence we may conclude that they only in the Vogue of *Adrian* were fit to be enrolled in the Register of

Consecrations

Consecrations above, (as *Antinous* was) who had merited it by a Celebrity of Fame or Beauty below.

Having so often mentioned the *Roman* Coins and Medals, I shall take a brief Prospect of some Coins in Use amongst the *Greeks* and *Romans*; and first I shall discover that the Antients insculped several Signatures or Images on their Money from which Impression they borrowed the Appellation of *Nummi Philippei, Alexandrei, Berenicii, Demaretii, Darici, Ptolemaici*, from the Faces or Aspects of those Kings or Queens; namely, *Philip, Alexander, Berenice, Demaretus, Darius, Ptolemy*, whose Sculpture did adorn their Medals.

Hence was it that the Signature of an Owl did illustrate the *Attick* Money; that of a *Pegasus* was stamped on the *Corinthian* Coin; but the Impress of a Mouse was visible on that of *Argos*; the Image of a Horse was insculped on the Coin of *Cephalonia*; those of *Mitylene* did adorn theirs with the Image of *Sappho*; and the Coin of *Chios* or *Gio*, did represent the Pourtraicture of *Homer*; and in Imitation of these, the *Romans* antiently and originally did stamp on the Reverse of their Coins either a Ship, or else the Image of *Janus* with two Faces.

Now the most minute and inconsiderable

Coin, both for cheapness and matter, as being of Copper amongst the *Romans*, and I believe too amongst the *Greeks*, were the *Siliqua* and the *Folles*: the first were equivalent in weight to four Grains; the last both in their weight and value did not out-balance or out-vie our *English* Halfpenny. The *Roman* Coin stiled *Sestertium*, contained two *Asses* and an Half. The *Victoriatus* or *Quinarius* was proportionate in its Estimate to five *Asses*. Now the *Roman* *Asses* were Coin of so contemptible an account, that by the suffrage of all, one of them did amount to but four fifths of a Penny.

The *Roman* *Cistophori* were a Species of Coin that were in value equal to half of the *Attick* *Trinarnica*. Now the *Trinarnica* did in their weight poise an *Attick* Dram, that is the Eighth part of an Ounce. The *Drachma* was the *Denarius Consularis*, or Consular Penny, as the *Triobolus* was the *Semi-Drachma*, or *Semi-Denarius Consularis*, the half Consular penny. Now the *Aureus*, a piece of Gold so stiled amongst the *Romans*, did when *Rome* was under the Government of Consuls, weigh two *Denarii*, that is fifteen Shillings Sterling; but under the Emperours its weight decreased to thirteen Shillings Sterling. The *Roman* *Stater* in Silver was valued at two Shillings four pence; but in Gold its
Estimate

Estimate was rated at sixteen Shillings four pence Sterling.

The *Aureus* under *Severus* was first called *Solidus*, because then it was divided into two Parts, viz. the *Semisses* and *Tremisses*, and so relatively to these the whole *Aureus* had the Appellation of *Solidus* imposed upon it.

The lesser Talent among the *Romans* weighed sixty pound, which was proportionate in its Estimate to one Hundred seventy nine pound Sterling; But the greater Talent amongst that people swelled in its Bulk and Volume to a weight of eighty pound; that is equivalent in its Value to two Hundred ninety nine pound and a Noble Sterling.

There were other Coins called *Hypatia*, *Tremisia* and *Hemisia*, which indeed were Medals scattered amongst the People at the Solemn Inauguration of the *Roman* Emperours. So amongst the *Greeks* there were Coins, or rather Medals, which had the Title of *Epicombia* bestowed upon them; three of which being of Silver, and three of Gold, accompanied with three little pieces of Brass, were treasured up in little Bundles fastned or tied about with linnen Ligatures, and to the Number of ten Thousand were by the Injunction and Command of the *Greek* Emperours thrown and dispersed amongst the People near the Ascent or Threshold of the Pallace,
after

after their Publick Unction and Inthronization. Both which are more amply discovered to us by Mr. *Selden* in his Learned and Elaborate Tract of Titles of Honour.

An Appendix to the former Discourses concerning Imperial Coins.

UPon the Reverse of several Consular *Denarii* and Imperial Coin also, there is the Figure of a Woman standing and reaching out a *Patera* or sacrificing Dish to a Serpent; By the Woman *Ursinus* conjectures is understood *Juno Sospita* the Patroness of *Rome*, when she was afflicted with the incumbent pressure of any Distemper; for my particular, I rather believe the Figure represents the *Genius* of *Rome* it self, who offers up an Oblation to a Serpent, the Symbol of *Æsculapius* to divert the Pestilence and other Diseases that then perchance assaulted the City. On the Reverse of a *Denarius* of *Mark Anthony* published by *Ursinus*, there is the Figure of a Man standing in a Chariot drawn by four Sea Horses, which was imprest to signify his Dominion over the Land and Sea. Upon the Reverse of a Coin of *Augustus* there is a *Pileus* stamped with this Inscription, *Libertas Augusti*. Now the *Pileus* or Bonnet, and

and a little Wand stiled *Rudis* or *Vindicta*, with which the *Prætor* softly touched Slaves on their Heads upon their Manumission, were ever the Ensigns of Freedom; hence it was that when *Brutus* had sacrificed *Cæsar* to the Publick Liberty, he insculped on his *Denarii* a *Pileus* between two Daggers. After the Battle of *Actium*, *Augustus* did engrave on the Reverse of his Coyn, a Capricorn, to signify he was born under the Auspicious Influence of that Sign, whose Feet leaned upon the Helm of a Ship, to intimate his Victory was Naval, and a Globe to declare the Empire that accrued to his Family by that Conquest, and a *Cornucopia* to discover that Plenty was likewise the Result of his Success. So *Vespasian* and *Titus* imprest on the Reverse of their Coyn two demy Capricorns rising Back to Back out of the Globe; the Globe signified their Empire, and the two demy Capricorns, the double Success that attended the Victorious Arms of those two Emperours. Upon another Coyn of *Augustus* is stamped an half Moon between five Stars; the Moon did denote the Increase of his Empire, the five Stars did represent (as *Ursinus* affirms) five eminent Games, as the *Ludi sæculares*, and others that were celebrated under his Government; though I rather believe the two upper did intimate that he was descended from

Venus

Venus and *Romulus*, the two middlemost Stars did declare his Empire over the East and West, and the Star in *Base* the Consecration of *Julius Cæsar*: And my Opinion is established by another Coyn of *Augustus* published by *Sequinnus*, on whose Reverse a Cupid is mounted on a Dolphin between two Stars; the Cupid denoted *Augustus* himself, the Dolphin (who amongst the Antients was the Symbol of Love) signified *Venus* to whom this Fish was peculiarly devoted; the two Stars were *Phosphorus* and *Hesperus*, which were still the Emblems of the East and West: So two Stars charged upon a Lion Passant, and engraven upon some Coyns of *Leo* the Emperour, signified his Dominion over the Eastern and Western Parts of the World: as a Star charged upon a Lyon Passant and insculped upon both the Antient *Roman Denarii*, and Imperial Coyn, was a Symbol either of encreasing Youth, or augmented Empire. Upon the Reverse of a Coyn of *Tiberius* there is exhibited a pair of Scales in Sculpture, to intimate the Justice and Equity of that Emperour; and the Inscription subjoyned is *Æquitas Augusti*, which affords Light to that Maxim of the Civil Law, which asserts, that *Æquitas Legis est Convenientia Rerum in duobus Paribus*. Proportionate to this is the Figure of a Woman insculped on some Imperial Coyns, holding

holding a pair of Scales, with this Inscription added, *Moneta*; to insinuate that Money received its value from its weight: And to confirm this Deduction; on the Reverse of a Coyn of *Diocletian* mentioned by *Occo*, there is the Figure of a Woman in her left Hand holding a pair of Scales, and in her right Hand a *Cornucopia*, to suggest that Justice and Equity are still the Parents of Peace and Plenty. Upon the Reverse of a Coyn of *Claudius* there is insculped the Sun in the Figure of a *Colossus*, placing a Crown upon a Trophy, to intimate that some of his Family had been Victors in the *Ludi Apollinares*, or the Games devoted to *Apollo* or the Sun. Upon the Reverse of a Coyn of *Nero's*, published by *Spanheimius*, there is the Signature of the *Sepia* or Cuttlefish, the *Polypus*, the *Pompilus*, and lastly the *Gammarus* or Creyfish, all which amongst the *Romans* were the Representations of Pregnancy and Fertility: from whence it was that *Nero* upon the Birth of his Daughter *Claudia* by *Poppea*, which he received with most vehement exultation, insculped these Symbols as Index's of her Fecundity. Upon the Reverse of a Coyn of *Otho's* there is an Eagle with expanded Wings, treading upon a Branch of Olive, whose Beak supports a Crown of Laurel, with an half Moon between her Legs, and a Branch of Palm lodged upon

upon her right Wing; the Eagle typifies the *Roman Empire*, the Olive Branch represents that Peace which he designed to restore by his Victories intimated by the Palm and Laurel to the People of *Rome*; the Crescent was the Emblem of his newly blooming Authority. On a Coyn of *Vitellius* is stamped the *Cortina* or covering of the *Tripus*, at the Portal of which is placed a Crow, a Bird dedicated to *Apollo*, as being the Emblem of Sagacity; and on the top of it is lodged a Dolphin to shew the Maritime Situation of *Delphos*. All which were imprest to discover that the Father of this Emperour had exercised the Office of *Augur*, and one of the *Quindecim viri*, that preserved the *Sibyls Books*. On a Coyn of *Vespasian*, and likewise *Domitian*, there is the Sculpture of a Serpent incumbent on a Horse, to intimate that both Prudence and Celerity are exacted in the Managery of Affairs that are of Publick Concernment. On the Reverse of a Coyn of *Trajan*, there is an Owle perched upon a Pillar to intimate the perpetuity and fixed constancy of the vigilancy of that Emperour. On a Coyn of *Marcus Aurelius* there is a Cupid bestriding a Tyger, to suggest to us that Love does charm and mollifie the most savage and barbarous Affections. On the Coin of *Caracalla* and *Maximianus* there is a Lion passant, whose
Head

Head is adorned with Rayes , and whose Mouth contains a Thunderbolt ; the Lion Passant is the Symbol of Prudence, the Rays either of Majesty or Divinity, and the Thunderbolt both of Providence and Empire. And from hence it was that the Kings of *Epire* did stamp on their Coyn a Thunderbolt in *Fesse* , between a Star in *Chief*, and a Dart in *Base* ; the Star did signifie the Splendor and flourishing condition of their Monarchy , or else their Descent from *Hercules* that was then Deified , the Thunderbolt their Power, and the Dart the celerity and suddenness either of their Revenge or Justice. On the Reverse of a Coyn of *Pertinax* there is the Figure of a Woman holding in her right Hand a *Cornucopia* , and in her left Hand a *Tessera Frumentaria*, or Ticket for Corn ; And on a Coyn of *Nerva* there is the Emperour sitting on a Throne on a *Sella Curulis* , and issuing out his *Tesseras Frumentarias* to the People, who ascend by steps to receive them : the like Representation with some little variation is on a Coyn of *Alexander Severus* ; all which Signatures do declare the Bounty of the Emperours abovesaid in their supplying the People of *Rome* with a stock of Corn, when they were afflicted with the Danger of an approaching Famine.

Now there were Tickets of Wood likewise

wife thrown amongst the People by the *Roman Cæsars*, with the Name of Corn, Plate, Servants, and Garments superscribed upon them, which being caught up by any, and carried to an appointed Officer, brought him that whatsoever it was, which was written upon it. Something proportionate to this is what we find upon two Coyns of *Galba*; the first hath the Figure of a Man loaden with a Heap of Spoils stamped on the Reverse; the second a Man with a Bow with this Inscription added to both, *Quadragesima Remissa*: the meaning is, the fortieth part of mens Estates, which had been exacted by Amerciaments and Fines imposed upon their Goods, and violently levied *per Equites & Sagittarios*, by Horsemen and Archers was remitted; and upon a Coyn of *Adrian*, on whose Reverse there are the Figures of three *Romans* engraven, of whom one seems to lift up his hand and rejoyce, and by them is placed the Emperour grasping a Scepter in his right Hand, and in his left Hand a Torch, with which he puts Fire to a Bundle of Papers; the Declaration of these Signatures is, that *Adrian* had remitted the Publick Debts and other Arrears which had accrued to be due to the Imperial Exchequer from the People of *Rome* and other Provinces, by the Decursion of Sixteen years past, by burning the Original Obligations

ons. On a Coin of *Severus*, there is the Representation of a *Gorgons* Head, as it is pourtraied upon the Center point of *Pallas's* shield; to denote not only the power of that Emperour, but likewise the Terrour that his Victorious Arms had infused into his Enemies. Upon the Reverse of a Coin of *Gordianus*, there is an armed Man mounted on an Horse, whose Dexter fore-leg instead of an Hoof concludes in an Hand, which grasps a Serpent wreathed about a staff (the Symbol of *Æsculapius*;) all which do signifie that that pious Emperour did like another *Æsculapius*, or rather like the *Genius* of the Province journey thorow the lesser *Asia* to relieve the Necessities of this Province, piece up the breaches, and repair the ruines that had been superinduced upon it by those two winding sheets of Nature, Earthquakes and Inundations. On another Coin of the Emperour abovesaid, there is an armed Man on Horseback, trampling on a chimerical Monster, whose Head resembles that of a Lion; out of whose side issues out the Head of a Goat, and at his Tail the Head of a Dragon, to specifie that he had triumphed over the irregular Qualities of those three Creatures, that is, the Fierceness of the Lion, the Salacity of the Goat, and the Rapacity of the Dragon. So on a ~~third~~ Coin of ~~him~~ *Galienus*, there is impress a Centaur; not that he ever exhibited

a real Centaur to the Roman People, as *Angeloni* conjectures, but to declare that the nobler part of Man, his Reason, had subdued the more brutish, his sensual Affections. Upon a Coin of *Probus* there is the Figure of a Woman sitting between two Naked Figures lying prostrate at her Feet with this Inscription annexed, *Siscia*. Now the conjecture of *Angeloni* is, which is not improbable, that by the Woman sitting in a more elevated posture is signified some City of the Name abovesaid, that either had been erected by the Emperour abovesaid as a Fortrefs or Colony to repulse the eruptions of the Adjacent Barbarous Nations, or else had submitted to his successful Arms; and the two naked Figures two Rivers which glided by it. On the Reverse of several Imperial Coins represented to us by the Collection of *Angeloni*; there is the Figure of a Woman holding a *Sistrum*, which is an Instrument not unlike a Cymbal, with this Motto annexed, *Providentia Augusti*. Now the *Sistrum* amongst the *Egyptians*, as the *Patera* amongst the *Romans*, was the Hieroglyphick of Divinity, because the Priests imployed the Noise of this Instrument in their Sacrifices, and other Divine Ministeries, to keep the people from sleeping.

There were other Sculptures which were common both to the Imperial Coin and to the
Con-

sular *Denarii* ; as namely a Scepter, Dolphin, and Trident ; and secondly, the Image of victory placed on the Beak or prow of a Ship were the Customary Emblems of Naval Conquests : Correspondent to which was the Signature of an armed Figure in his Right Hand, holding a globe with this Superscription superadded, *Securitas Orbis* : and secondly, a *Trophie* placed between two Captives sitting in a disconsolate Representation, at the Pedestal of it were the assured Indexes and Evidences of Field successes.

A Brief Discourse or Digression of the Money in China, Japan, Persia, and other parts of the East-Indies.

Gold and Silver Money in *China* is Currant only by its Weight, not by any Mark, Stamp, or Signature impressed upon it : So that Merchants there, lest the Intercourse of Commerce should meet with any Obstruction or Impediment, carry always Weights about them to ballance and poise those Lumps and Fragments of Gold and Silver they either receive, or else issue out and disburse.

An Oeban of Gold in *Japan* swells to forty thousand Thayls or Crowns. A Cockien there is a Crown in Silver. A Thousand Caxias, make a Thayle, and sometimes three and a half.

They have three sorts of Gold Coin in *Japan*; whereof the first weighs Six Spanish Rials, and is in Value Forty eight Thayls, accounting every Thayl Five Shillings Sterling. Ten of the second sort weigh a Rial and half a quarter, and are each of them in Value one Thayl and a fifth part. Ten of the third sort do weigh a Rial and an Half and half of a Quarter, and are in value each of them the sixth part of a Thayl.

The Silver Coin in *Japan* is of no determined weight, but hath the form of a Lingot; but it is so ordered that as much as amounts to Fifty Tayls is to be of a just Weight, which they dispose into Rolls of Paper, in each as much as arrives to twenty Crowns. There is a lesser Silver Coin in *Japan*, which hath the Figure of a French Bean; its Value is from Seven Pence to Six Shillings or better, which is of a fixed and certain Weight, when it swells to such a Summe.

A Coin made of a thin plate of Lead called Catt and Pity, is currant at *Bantam*, and over all *Java* and *China*. A String of two Hundred Cattas compose the Coin stiled *Sata*; which is in Value three farthings sterling. And five *Satas* tied together make a *Sapocoon*; And thirteen *Sapocoons* amount to a Crown.

Two Foangs in *Siam* and *Pegu* make a
Mase,

Mase, and four Mases compose a Ticol, in value about Thirty Sols in French Mony. Four Ticol make a Tayl, and twenty Tayls, amount to a Catty in Silver.

Twenty Six Peyses or Tacques in *Indoſtan*, or the Territories of the great *Mogul*, make a Mamoudy or Shilling : A Ropia is in value half a Crown French Mony : A Lac amounts to an Hundred thousand Ropias : An hundred Lacs make a Crou or Carroa, and ten Carroas make an Areb : A Theil of Silver makes eleven, twelve, or thirteen Ropias currant Mony : A Massas and an half make a Theil of Silver, ten whereof compose a Theil of Gold : A Xeraphin in Gold is in value thirteen Ropias and an half : Eight *Persian* Larees in *Decan* make a Pagod, that is a Noble currant Mony English, though sometimes it amounts to eight shillings, and sometimes to ten shillings ; nine brass Basarniques make a Peiso, and eighteen Peisos or twelve ounces of Brass compose a Laree.

The Abas in *Persia* is in value about the third part of a Rix Doller, or one Shilling eightpence sterling : The Garem, Abas or half Abas is commonly stiled *Chodobenda*, because first Coined by *Mahomet Chodobenda* King of *Persia*. The Scahi are in value the fourth part of an Abas ; and two Bisti and an half make a Scahi ; A *Persian* Tomain in

Gold amounts to fifty Abases. The *Persians* stile all Copper or Brass Mony, by the general Name of Pott. But there is one particular kind thereof, called by them *Kasbeki*, forty of which compose an Abas. *Shach Ismael* Coined in his time a kind of Money named *Larie*, in Value ten pence English currant Money, and it was formed after the manner of a thick Latten Wire flatted in the midst to receive those Characters that discovered its Estimate or Value.

Of the Mythology of the Greeks and Romans.

Having unravelled the Mysteries that lay concealed in the Rituals of the Jews; I shall now unvail those that were muffled up in those Disguises and Vails the Ancients, either *Greeks* or *Romans*, had artificially, to skreen them from vulgar Inspection, put upon them: And first I shall begin with *Adonis*, in Memory of whose disastrous Fate the *Athenians* celebrated those Feasts stiled *Adonia*, at which the Women were accustomed to conduct on a Bier or Hearse the Image of a dead Youth to his Sepulchre, with much Regret and effusion of Tears, and therefore they painted *Venus* in the Habit of a mournful Woman distilling of Tears; with a vail over her Head condoling the Loss of *Adonis*. By *Venus* may be understood the Earth, for that is the beautiful Mother of all living Productions. By

Ado-

Adonis (as *Macrobius* affirms) is implied the Sun, who is slain by the Boar, that is, the Winter; for then his Beams are faint and infirm; and which is wild, untractable and rough, as that Creature, and deplored by *Venus*, that is, the Earth deprived at that Season of the more vigorous Influence and Impression of the Sun. In that he is said to be transformed into a flower, it insinuates to us the frailty and fading transitoriness of Beauty.

Achelous was a River, and all Rivers were anciently like Men with long Beards, and long Hair, leaning on their Elbows over a large Ear then Pitcher of Water; the Hair and Beard may signify the Weeds and Sedge of the River; the leaning on the Elbow intimates that Water by its weight tends downwards, and is supported by the Earth, and circumscribed within the Concavities of it. They were painted like men, because the fictions of Poets asserted the supposed Deities of Rivers to have appeared in that shape and Signature. He was said to be the Son of *Terra* and *Sol*, or of *Oceanus* and *Terra*, because all Rivers have their Increase or Improvement from the Sun, Sea and Earth: It was stiled a Serpent from its many windings; and a Bull, from its Noise and Bellowing: The two Horns are its two streams; one whereof was cut off by *Hercules* and dispersed into se-

veral Rivulets ; by which the Country was enriched, and the recompence of the labour of *Hercules* was a greater Increase.

Admetus was a King of *Thessaly*, whose Sheep *Apollo* did both feed and keep. Every Monarch should be the Shepherd of his people ; who without *Apollo*, that is Wisdom, can never guide and manage them justly, and therefore he is said to marry *Alceste*, that is his kingdom, by the concurrent Aid of *Hercules* and *Apollo*, that is Strength and Prudence.

Æacus, *Minos* and *Rhadamanthus* were sons of *Jupiter*, and when they were by him constituted Judges in Hell, his directions obliged them to take their passage through a delightful Meadow stiled the Field of Truth. None were admitted into the presence of these Judges but naked souls disrobed of vesture ; to intimate that Magistrates that possess the place of Judicature should not be warped to Partiality or Injustice by Beauty, Riches, Power, or any other Gaudy or Pompous Appendages. These three Judges were so placed that *Æacus* and *Rhadamanthus* who were the milder Brothers sat always together, but *Minos* the more morose and rigid by himself : this was as eminent for his severity, as the other were for their Softness and Clemency ; to intimate to us that Justice should be tempered with Mercy, but so that Mercy should be always prevalent.

Ægeon

Ægeon, *Briareus* or *Enceladus*, (for by those different Names he is represented to us by the Fictions of Poets) is said to have had an Hundred Hands: the Original of which Fable, is that he lived in a City stiled *Centochiria*, which in the *Greek* hath a signification of the same Identity. *Ægeon* is affirmed to have the custody of Hell Gates, because the winds by which he is understood, are often imprisoned in the Entrails and Inclosures of the Earth and Sea. *Ægeon* commences a War against *Jupiter*, when the Winds obscure the Heavens with congested Clouds, which are broken and dispelled by Thunder, and the Winds appeased: And because *Ætna* never disgorges Fire, but when some Sulphurous Winds or Exhalations are collected or generated in the hollow Holes or Caverns thereof, therefore *Ægeon* is said to lie and move there.

Æolus, Monarch of the Winds, is stiled *Jupiter's* Son, because Winds are produced by the Motion and Influence of the Heavens: He was an Astronomer, and could presage storms and calms: It was conjectured he had the dominion of the Winds. His City was affirmed to be walled with Brass, because it was secured with armed men. The Marriages between *Æolus* and a Sea-Nymph intimate the relation that is between the Wind and the Ocean. He reigned over Islands because they are most exposed

exposed to the onsets of Storms. He imprisons the Winds in a hollow Cave, because some Caves are replenished with Vapours, which often burst forth into the violence and disorder of a Tempest.

Æsculapius was by Antiquity painted like an Antient Man, with a long Beard, Crowned with Bays, having in one hand a knotty or knobbed Staff, with the other he leans upon a Serpent, and hath a Dog at his feet; by which are represented to us the Endowments and Qualifications of a Physician; he ought to be Grave and Aged, prudent as the Serpent, vigilant as the Dog, and should be a subduer of Diseases, as his Laurel Garland suggests: The knotty Staff intimates the difficulty and intricacy of Distempers and Maladies in their several mixtures and complications; and therefore *Hygiæa* & *Jaso*, Health and Cure, are the Children of *Æsculapius*. His Mother was *Coronis*, derived from the Greek *Μίσσεια* *Misceo* & *Tempero*, or the just Mixture or Temper of the Aire, which because it depends on the influence of the Sun, therefore *Apollo* is said to have begot *Æsculapius* of her; but when he slew her with his Arrows is understood, that the Sun with his Beams did first overheat, and then infect the Air with Pestilence; so that the Flame without caused the natural heat within to degenerate

rate into Feavers and Inflammations. The Serpent, Cock, Raven and Goat were consecrated to *Æsculapius*, to intimate that a Physician must be endued with the Serpents wisdom, the Cocks vigilancy, the Ravens eye and prescience, and the Goats celerity.

Amphion was the Son of *Jupiter*; by which is intimated that Musick is the production of Air, for no sound either by voice, instruments or water, but is produced by that Element. *Mercury* instructed him and gave him the Lute, to declare the resemblance and equal Power of Eloquence and Musick. Eloquence being a speaking Harmony and Musick, a speechless Eloquence; the one by words, the other by sounds having an Influence on the Affections. The erecting of the Walls of *Thebes* by his Musick, declares that the rudest people are drawn to Religion, Policy and Civility by the Magick and forcible operation of Eloquence.

Anteus is the Symbol of a Covetous Man; the more his Affections touch Earthly things the stronger is his Avarice, until he be raised from the Earth by celestial Cogitations, and then his covetous Thoughts expire and die.

Apollo may be the Hieroglyphick of the supreme Divinity it self; for the *Gentiles* painted him with his Harp and three Graces in one hand,

hand, and with a Shield and two Arrows in the other; by which, peradventure, they understood that God was not only a punisher of Impiety, but a rewarder of Goodness; as he had two Arrows, so he had various punishments, yet he hath reserved the melodious Harp of his Mercy to sweeten them; and having but two Arrows hath three Graces, to intimate he hath a greater stock of Mercies than Punishments; and therefore the same Hand that grasps the Arrows, sustains also the Shield, to declare, that even then when his Arrows are levelled at us, his Shield secures and shelters us. *Apollo*, the same Déity with the Sun, was by Antiquity painted with Wings to signify the swiftness of his Motion, and with one side of his Head shaved, and the other hairy; by which was intimated, that whilst the Sun enlightned one Hemisphere, the other was dark, for by his hair they signified his Beams, and by his baldness, Darkness produced by his absence: His *Tripes* may signify the three Circles in the *Zodiack*, which every year he touches, namely the *Ecliptick*, and two *Tropicks*: His Shoes and Garments were of Gold, to discover to us the Refulgency of his Beams. The Sun was sometimes painted by the Ancients adorned with a Crown, studded with twelve Jems, and sometimes with four Urns, or Pitchers at his feet; by

by which was signified the year, with its twelve Moneths and four Seasons: Sometimes again they placed him on a Lion, with a Basket on his head, and a Lance in his hand, with the Image of Victory on it, by which they intimated that the heat of the Sun subdues the wildest Creatures, and that all their plenty and filling of their baskets, resulted from his influence, who like a triumphant Conquerour, rides in his Golden Chariot of light about the world.

Neptune and *Apollo* were affirmed to build the Walls of *Troy*, because Morter and Brick are composed by the Aid of Water and Heat; or else because *Laomedon* either purloined or borrowed some Treasure out of the Temples of *Apollo* and *Neptune*, to erect them.

Asopus was the name of a River in *Bæotia*, stiled the Son of *Jupiter* or of *Neptune*; to intimate, that all Rivers are either begot of the Air converted into Rain, or of the Sea. *Asopus* was destroyed by *Jupiters* Thunder, whilst he pursued after him to rescue his Daughter *Ægina* from his intemperate embraces; by which may be signified that the River was dried up by the heat of the Air.

Atlas was a King of *Mauritania*, who from the eminency and bigness of his Stature was fabulously asserted to be transformed into a Mountain of that name; He was said likewise
to

to have a Garden of Golden Apples because of the plenty of Golden Mines in his Kingdom. *Atlas* was the name of an Hill, which from the height of it was affirmed to support Heaven; and to be begotten of Heaven and of Day because of the continual Light lodged on the Top of it, as being not obscured with Mists, or disordered with Vapours and Clouds. This is the name of him who first discovered the learning of Astronomy, and the invention of the Sphere, and from this knowledge was said to support Heaven.

Aurora was asserted by Antiquity to be the Daughter of *Hyperion* which signifies to go above, for it is from above we have the light of the Sun: her Mother was *Thia*, to intimate that it is by divine Gift that we enjoy Light; for nothing doth more exemplarily represent the Divinity than Light; her Charriot signifies her Motion, which sometimes hath two, sometimes four Horses, to declare that sometimes she rises slower and sometimes sooner. The restoring of antient *Tithonus* to youth by Physick, discovers to us that those Medicinal Drugs and Simples that are transported from the East, are powerful for the improvement of Health, and restitution of vigour to the body.

Bacchus was worshipped with *Ceres*, and esteemed her inseparable Companion; to insinuate, that our life is sustained jointly by Corn
and

and Wine, and that one without the other will not support us long : *Bacchus* is said to be extracted out of his Mother *Semeles* Ashes, because they being hot, are esteemed good Compost for the Roots of Vines : and to be cherished in *Jupiters* Thigh; because the Vine prospers best in a warm Air. And since moisture is required to the increase and improvement of Wine, therefore *Bacchus* is said to be nursed and educated by the Nymphs and *Hyades* : He was painted sometimes with a bald Head, with a Sith or Sickle in one Hand, with a Jugge or Pitcher in the other, also with a Womans Garment, and a Chaplet of Roses about his head, which may denote the consequences or Effects of Wine ; It produces Baldness, because its immoderate use or excess dries up the Radical Moisture of the Brain, and fills it with superfluous and adventitious humours which introduce Baldness : the Sith demonstrates that the disorderly taking in of Wine (typified by the Pitcher) is an efficient cause of the abbreviation and cutting off of humane life : the Womans vesture and garland of Roses represent the effeminacy of Drunkards, and that propension to Venery, to which Wine and Roses are powerful incentives and provocations. *Bacchus* was always represented naked, to intimate that wine dismantles the inclosures of the Soul, and opens

pens secrets, and therefore the chattering Pic was as his own Bird peculiarly assigned and devoted unto him; and because Wine quickens and refines ingenuity, therefore the quick-sighted Dragon was consecrated to *Bacchus* likewise. His Chariot was drawn by Panthers, Tygers and Linxes, to suggest to us the Rage, Violence, disordered Passions, and other variety of humours (noted by the Linxes) that result from excess of Wine.

Boreas was the Son of *Neptune* and brother of *Iris*; for as Winds are the product of maritime Vapours, so are Rains, Clouds, and Rainbows by the aid of the Sun. *Boreas* ravishes fair *Orithia*, or the North-Wind blasts and desflours beauty.

Zetis and *Calais* the Sons of *Boreas*, that is Cold and Driness, dissipate the Harpies, that is Southern Pestilential Vapours which are so ruinous and destructive to living Creatures: For in the Southern Wind there are three properties correspondent to the three names of the Harpies, sudden and swift blasts, that is *Ocipite*, storms *Ællo*, and obscurity *Celæno*.

Out of the fiction of *Castor* & *Pollux* we may collect the creation of the Sun and Moon, for in the Beginning the Spirit of God like a Swan moving upon the waters, out of a confused Egge, that is, out of the *Chaos* extracted these two refulgent Luminaries, whose jurisdicti-

on is over the Sea ; because by their Influence, Light and motion, storms and vapours are both excited and dispelled. They ride on white Horses, to intimate their Light; and they discover'd the Golden Fleece, because no Metals are produc'd but by their influence, nor can they be traced out but by their Light.

Cadmus, which in the Phœnician Dialect imports as much as Oriental, was the Son of *Agenor*, and his Wife *Harmonia* the daughter of *Mars* and *Venus* ; and they both (as the learned *Bochartus* conjectures) were Canaanites or Hivites ; and he fortifies the evidence of this assertion from this, that Hivite in the Hebrew or Syriack Dialect hath a near cognation or alliance to a word that in that Language imports as much as a Serpent, into which the fabulous Legends of Antiquity did affirm they were transform'd. *Cadmus* is said to sow the Dragons Teeth that produced armed Men : Now in the Phœnician Language the Teeth of Serpents signify also Spears of Brass, with which *Cadmus* first arm'd his Soldiers in Greece : and *Higinus* Cap. 2. pag. 74. testifies *Cadmus* first purified Brass discovered at *Thebes* ; hence the Ore it was extracted out of was stiled by the Antients *Lapis Cadmius*, and *Terra Cadmia* ; and *Hermonia*, as the same *Bochartus* does

H believe,

believe, was descended from Mount *Hermon*, where *Mars* and *Venus*, it is possible, were ador'd by the antient Canaanites.

The Centaurs were said to be begot of *Ixion* and a Cloud ; because they were Subjects of *Ixion* a King of *Thessaly*, and the Town where they dwelt was stil'd *Nephele* which imports as much as a Cloud : And because in *Thessaly* was first Managery of Horses, and use of Horsemanship ; therefore the Centaurs were said to be half Men and half Beasts. *Chiron* the Centaur was the Son of *Saturn* and *Phillira* ; to insinuate to us, that Astronomie, Physick, Musick, and the Retinue of other Arts and Sciences are the result or product of Time and Experience, or of Time and Books ; for *Phillira* is a thin Skin or Parchment or Paper between the Bark and Wood of the Tree, and is stiled by Antiquity *Tilia*, on which they were accustomed to write.

By *Charon* the Antients understood Time, and asserted he was the Son of *Erebus* and *Night* ; because the secret Decree of Heaven gave being to Time, before which it lay conceal'd behind the Skreen of Night or Darknes : his residence is said to be in Hell, or here below ; because in Heaven there is no use of Time, for there is Eternity : *Charon* is said to transport and ferry Souls over *Styx*, to the other Bank ; to intimate that Time brought

brought us in, and will conduct us out of this World, which are the two Banks of this troublesom River, the Embleme of our temporal condition : *Charon's* Garments were sordid and ragged ; so is the state of this Life, if ballanced with Eternal happiness. If we understand *Charon* literally, then he is said to be that Ferriman that transported the Mumial Bodies from the City *Memphis* to the adjacent or opposite shoar of the River *Nilus*, there to receive the last Rites of Enterrment.

By *Cerberus* likewise the Antients prefigured Time, who with his three Heads, past, present, and future, destroys and devours all things ; he lodges at the gates of Hell, that is the Grave ; and therefore he is stiled *Cerberus*, *quasi* κροτοῖς & Flesh-eater, for all must pass through his Throat that go thither ; that is, all must have a fixed time to die. He is said to be engendred of the Giant *Typhon* from his strength, and of the Snake *Echidna* from his winding Revolutions and Vicissitudes. But if we take this Fiction more literally, we shall discover that *Cerberus* was but a King of the Molossians's Dog, who devoured Men, and was subdued by *Hercules*.

Ceres by the Gentiles was the Goddess to whom they entitled the protection of Corn ;

and therefore they painted her with Peace placed by her, holding in her hand *Plutus* the God of Wealth ; to intimate that Corn and other Fruits of the Earth do flourish and increase, and Money also is redundant in the calm and serenity of Peace. Therefore *Ceres* would not affianc her Daughter *Proserpina* to *Mars*, though he made his addreses to her ; for Husbandry, which is the improvement of Corn, is disordered and subverted by War ; nor yet espouse her to *Apollo*, who had made the like amorous applications to her ; because wise Men are fitter to guide and sway the Helm of State, than manage and conduct the Plough. *Ceres* is Corn, which *Saturn* and *Ops*, that is, Time and the Earth produce. *Proserpina* is the Seed which *Pluto* ravishes, because it lies some space concealed under ground. The lighting of Torches, is the Heat and Light of the Sun and Moon, by whose influence the Corn is matur'd and generated. Therefore *Ceres* is said to obscure her self, that is, the Corn is not seen, until *Pan*, that is the Sun, by his Heat discovers and extracts it. The nourishing of *Triptolemus* by day with Milk, and by night with Fire, is the fomenting of the Corn with Rain by day, and the improving it with Heat in the Bowels of the Earth by night. The tasting of
Pluto's

Pluto's Fruit, is that Food and Nourishment which is imparted to the Corn by the Earth. *Ceres* was anciently depicted, riding in a Chariot drawn by two Dragons, or Winged Serpents; by which was intimated that both Corn, and Husbandry, receive their perfection by Celerity, Vigilance and Prudence.

Cetus was a King of *Asia*, not far distant from *Troy*; which laid the Basis of that Fiction, which affirmed him to be a Sea Monster: he was an adversary to the *Trojans*; and did them much prejudice by his naval strength; therefore he is stiled the Whale, or stupendous Fish, invading the Shore, and destroying the *Trojans*; who were forced to becalm his fury, by prostituting their Daughters to his lust. This is that *Cetus*, that in subsequent Times made an inroad into the Territories of *Cepheus*, and had defloured his Daughter *Andromeda*, had he not been subdued, and destroyed by *Perseus*.

The *Chimera*, that *Bellerophon* subdued, was a Monstrous Composition; having the head of a Lion, breathing Fire; the Belly of a Goat, and the Tail of a Dragon: By which some understand a Mountain, on whose top were Lions, and Vulcans of Fire; about the middle, Goats and Pasture; and at the Foot of it, Serpents or Dragons; which was by *Bellerophon* made habitable: other more probable

bable Conjectures suppose that there were three Princes discomfited and slain by *Bellerophon*, who bore in their standards the Effigies of a Lion, disgorging of Fire, the Pourtraiture of a Goat, and the Resemblance of a Dragon or Serpent.

Circe (says *Natalis Comes*) is the mixture of the four Elements occasioned by heat & moisture; the four Elements are her four Handmaids: She is immortal, because this mixture is perpetual; and the strange shapes do discover the variety of Forms, introduced by Generation: She had no dominion over *Ulysses*; because the soul is not extracted out of the mixture of the Elements, or the product of Generation.

Cælus was the Son of *Æther* and *Dies*, and by his Intermarriage with the earth, became the Parent of the *Titans*, *Cyclops*, &c. By which is intimated that those Fiery Meteors in the upper Region of the Air do entitle their generation to his heat, motion & impression to those and hot dry exhalations that stream out of the bowels of the Earth. *Saturn* his son, that is Time, the Measurer of the Heavens Motion, is said to geld *Cælus*, that is the Heavens shall wax old, and lose their Power of Generation, when the Stars shall be rent into Threads of Light, and all things shall confess their Ashes.

The Ancients painted *Cupid* standing sometimes

times close by fortune; to insinuate how prevalent the concurrent Aid of that Deity is in the Managery of the affairs of Love: and sometimes they painted him standing by *Mercury* and *Hercules*, to declare that Love is most vigorous when he is attended by Eloquence and Magnanimity: They puortrai'd him likewise young, for Love must never decay; with Wings, Love must be swift; Naked, for in the transactions of Love, the Heart and Tongue must be of one piece; and our Addresses are not to be attired with the specious Vesture of Hypocrisy; Blind, for in the Mantle of Love are wrapped up many imperfections: His Head was adorned with Roses, to declare the delectable complacence of Love; and those cast into the Figure of a Crown, to manifest his Empire, Sway and Dominion. The Image of a Lioness with little *Cupids* disporting about her, some tying her to a Pillar, others pouring drink into her Mouth with a Horn, do represent to us, that the most savage Creatures are reclaimed by Love. Therefore *Cupid* grasps a Rose in one hand, and supports a Dolphin in the other, to declare the Properties of Love, which are swift and officious like the Dolphin, and obligingly sweet as the Rose.

By the *Cyclops* some understand Water, for they are said to be begot of *Neptune* and *Am-*

Phitrite, and yet they were subservient to *Vulcan*, that is Fire; to intimate that in Generation, Moisture and Heat are complicated, that no productions can be compleat without their mixture. By the *Cyclops*, others do apprehend those Vapours which by the Influence of Heaven are drawn out of the Earth and Sea, and lodging in the Air engender Thunder and Lightning to be ministerial to *Jupiter*. Therefore they are said to inhabit near the Hill *Ætna* in *Sicily*, because Heat is the Parent of Thunder; they were thrust down to Hell and came up again, because those Vapours that in Winter lie treasured up in the Womb of the Earth, receive their Elevation by the Warmth of the Spring: *Ulysses* subdued *Polyphemus*, that is, Man by his Wisdome and Inspection traced out the secrets of natural causes: *Apollo* is said to destroy these *Cyclops*, because the Sun dispels Vapours.

Diana, stiled *Luna*, *Hecate*, and *Dictinna*, from a Net, because she had the care and tuition of those that related to Fishers and Hunters, was by Antiquity painted sitting in a Chariot drawn by two Horses, the one White and the other Black, by which was understood the swiftness of her Motion, and the diversity of her Aspects; for the white Horse represented her brightness in the Full, and the Black her darkness in the Ebbe or Wain of Light.

Light. They pourtrai'd her likewise placed in a Silver Chariot to intimate her Splendor, drawn by Staggs to declare her swiftness, and attired her with Wings still, to manifest the Celerity of her Progress, & armed her hand with Arrows to suggest to us the powerful operation of her Beams and Light : They painted her sometimes holding a Leopard and a Lion in her hand, and sometimes trampling or treading upon the last ; by which they represented that the raging Heat of the wildest creatures was composed and attempered by the moisture of the Moon ; and because her increasing and decreasing Light hath the resemblance of Horns, therefore the Bull was sacrificed to her : Sometimes Antiquity depicted her supporting a Torch to demonstrate she was the great Taper of the Night ; and sometimes covered with a Vail to intimate her Eclipses, and obscurity in the Conjunction, and sometimes invested with a particoloured Garment to manifest her various Aspects : Her conversing in Woods and on Hills declares that her Operations and Effects are most visible there ; for all Herbs, Plants and Trees are improved by her Influences and Impressions.

Palephatus will have the Fiction of the Bull ravishing away *Europa*, understood of an eminent Pirate, who forced away divers young Ladies, and in their Register was *Europa*,
Daughter

Daughter to King *Agenor*, and violently transported them to *Crete*: But others with more probability conjecture that this was a Ship of *Crete*, on whose Stern was the pourtraiture of a Bull, in which Vessel were the *Cretans* embarked, who forcibly ravished away *Europa*.

The Ancients stiled *Fortune* the Daughter of the Sea, to intimate her instability, and that her Vicissitudes are typified by the Flux and Reflux of its Waters: Sometimes they painted her placed upon a Globe, to declare her Dominion over the World, and drawn with four Horses, by which they signified the four Branches of Divine Providence, by which the Love and Influence of the first and supream cause was communicated to the World, namely Creation, Conservation, Gubernation, and Ordination of things to their fixed and determined end. Sometimes they pourtrai'd her standing on a Wheel, to discover to us the variety of her Revolutions, by which some are exalted to Glory, and others again depressed and crushed into a calamitous Ruine.

The Roman *Genius* was accustomed to be painted with the Horn of Plenty in one hand, and a Dish replenished with offerings, extended towards the other; to intimate that not only the Roman, but all other Commonwealths

wealths were supported by outward plenty, and by Religion and Devotion towards God. The Figure of Serpents in which the *Genii* were adored, does discover to us the Prudent and Vigilant Care the Angels have over us: Therefore the *Genii* were pourtrai'd by the Romans with a Platter full of Garlands and Flowers in the one hand, and a Whip in the other, to declare the power they were invested with both to reward and chastise us.

By *Gerion* with three Bodies and one Head some understand a City stiled *Tricarinia*, erected upon three Hills, in which *Gerion* dwelt when he was destroyed by *Hercules*: Others by this Fiction affirm him to be King of three Islands annexed to *Spain*, named *Cadiz*, *Erethia* and *Tartessus*, which were three bodies politique united to one Head: But the general opinion is, that there were three brothers that ruled in *Spain* with that complaisant Agreement, Unanimity and Affection, that though they had three bodies yet their Counsels were so cimented, that they appeared to have but one Head; these were subdued by *Hercules*, who Sailed to *Spain* in a Brazen Pot, that is, in a Powerful Fleet, fraught with Armor of Brass.

By the *Giants* that commenced a War against Heaven, the Ancients understood the Winds and Vapours which are the Children of

of the Earth and of *Cælus*, for they are bred in Subterraneous Caverns, and fomented by Rain, which may be stiled the Blood of Heaven; they are said to rebel against *Jupiter* when they discompose the Air, and are transpierc'd with *Apollo's* and *Diana's* Arrows, that is dispelled & exhausted by the Beams and Influences of the Sun and Moon: their hairy Feet denoted the Windings & Rollings of Vapours; their Hairiness, their Variety and Copiousness.

Venus and *Cupid* were said to accompany the Graces, to intimate that Humane Nature is preserved by Generation, represented by *Venus* and *Cupid*, and by Mutual Benevolence and Bounty expressed by the three Graces, which were *Thalia* a flourishing Estate, *Aglaia* Honour or Glory, *Euphrosyne* true Joy and Comfort, which are the Handmaids of Love. The Temple of the Graces was erected in the midst of the Street, that all persons might remember to be both Bountiful and Grateful. *Apollo* and *Mercury* are painted sometimes ushering the Graces to declare the Prudence and Celerity are requisite to that supporting of Thanksgiving and Bounty. *Seneca* by the three Graces understands three sorts of Benefits, some given, some received, and some returned back upon the Benefactor; two look towards us, and one hath her Face from us, because Benefits are oftentimes doubly

bly requited : They clasp each other by the Hand, because in beneficence there should be no Interruption : they are naked, or as some affirm they are attired with a thin and transparent Vesture, because Bounty should still combine with Sincerity : Their Smiling and serene Aspect discovers to us that Benefits should be given freely ; they are still young, because the Remembrance of Benefits should never wax Old. They have Winged Feet, to insinuate that our Beneficence should be quick and active.

By *Hercules* some understand the Sun, who is the Glory of the Air, which then glitters most when it is gilt and enamelled with the Beams of the Sun. His twelve Labours are the twelve signs of the *Zodiack* which every year he passes thorough, and all those Vapours and Clouds which he dissipates and exhausts, are those Difficulties and Oppositions which *Juno* the Air casts before him, to obscure his Glory. He is married to *Hebe* the Goddess of Youth, because when he returns to us in the Spring, the World buds forth again in a renewed Youth. By *Hercules* the Ancients did not only understand Magnanimity and Courage, but the power of Eloquence likewise ; which they expressed, when they painted him with Chains proceeding from his Tongue, and tied to the Ears of People, whom he drew af-
ter

ter him ; by which they signified how powerful Eloquence is to subdue the Affections of the Vulgar, and to attract them from far. The *Romans* were accustomed to worship *Mercury* within the City, and *Hercules* without, to suggest that their Common-wealth was supported by Strength and Industry abroad, and by Eloquence and Policy at home. Soldiers and Wrestlers used to consecrate their Devotions to *Mercury* and *Hercules* together, to intimate that in War and Wrestling, Policy and Strength should still unite in an equal Combination.

Some by the golden Apples of the *Atlantides* or *Hesperides* understand Sheep of a yellow Fleece like Gold ; for *Μήλον* in *Greek*, signifies both an Apple & a Sheep: These Sheep *Hercules* transported from *Africa* to *Europe*, after he had destroyed *Draco* the Shepherd: By these Golden Apples may be signified a Golden Mine near Mount *Atlas* in *Africa*, which *Hercules* first discovered. By this Garden guarded by a Dragon may be understood some rich Orchard environed by a winding Branch of the Sea, which *Hercules* passed over, or by cutting it and diverting the Tide made the passage open : Lastly by the three Daughters of *Hesperia* and the Golden Apples may be meant the Stars, which because they begin to appear in the Evening may be stiled the Daughters of
Hesperia

[III]

Hesperia or *Hesperus*, and because the Stars are round like Apples and of a Golden Colour, therefore they fell under the notion of Golden Apples. By the Dragon may be understood the *Zodiac*, which winds about the Earth like a Dragon or Serpent: By the Conquest of *Hercules* over the Dragon, and carrying away the Golden Apples, may be meant the Sun, whose appearance takes away the sight of the Stars and *Zodiac*.

By *Hyacinthus*, a beautiful Youth, beloved by *Apollo*, and destroyed by *Zephyrus*, and after transformed into a Flower; may be signified that all Flowers, and especially the *Hyacinth*, prosper when they are glanced upon and fomented by the Beams & calmer Influence of the Sun, but are destroyed by the ruder blasts & injurious Impressions of the Wind. By *Apollo's* shooting his Arrows at *Zephyrus* and chasing him to the Mountains, to expiate the ruine of *Hyacinthus*, may be understood, that the beams of the Sun which are his Arrows, dispel and consume those Vapours, that are the matter that stock and ingender the Winds.

Hymen or *Hymenæus* because he was the first composer of Wedding Songs, was by the *Gentiles* stiled the Deity of Marriage: He was by Antiquity, painted with a Garland adorning his Head, composed of sweet *Marjoram*, and Roses, with a Torch in
one

one hand, which if it did not burn clear was deemed ominous, and the Nuptial Veil in the other, by the *Romans* stiled *Flammenum* from the Colour of the Flame which represented the Virgins blushes; by which picture is intimated the Nature of Matrimonial Love, which ought to consist in sweetness typified by the mixed Chaplet abovesaid, in Chearfulness designed by the clear burning Torch, and in Modesty signified by the Veil: As they used to call upon *Hymenæus* so they were accustomed to invoke the Goddess *Concordia* in their Marriages, and to abandon all Military Instruments, as the Trumpet &c. contenting themselves with the Harp, and other Musical Instruments subservient to the softer strains of peace; by which was intimated that in Matrimony, Love, Concord, Peace and Union of Affections should be entertained; and nothing that might relish of Discord or Animosity.

By *Iapetus* the *Gentiles* understood Heaven, and the swift Motion of it; whose Sons are, *Atlas*, the *Axis* on which the Heavens rowl about and divides the lower from the upper Hemisphere; his second Son was *Hesperus*, for all the Stars being parts, may be stiled the Sons of Heaven: His other Sons *Prometheus* and *Epimetheus*, may signify the Rational Soul, whose Original is celestial, if
pro-

provident, it may be stiled *Prometheus*, if negligent, *Epimetheus* introducing Sorrow and Repentance with it : And *Atlas* may be denominated the Son of Heaven, if we understand the Mountain of that name ; because of its near approach to the Firmament ; from which it was judged to support it : His Daughters were the *Pleiades* and other knots of Stars.

By *Janus*, *Macrobius* understands the Sun : Therefore the Gentiles constituted him Guardian of the four Doors of Heaven ; the Eastern is the Spring, out of which he seems to come ; the Western is the Winter, into which he appears to return when he moves from us. They gave him two Faces, because the Sun looks backwards and forwards ; and they placed in one of his hands a Scepter, and in the other a Key, to intimate both his Dominion over the World, and that by his light he opens it in the Morning, and shuts it up again in the Evening : *Janus* his two Faces may signifie the two Principal seasons of the Year, the Winter and Spring ; therefore one of the Faces appeared young and vigorous, the other shrivel'd and sad : Or they discover the two kinds of Life he managed, the one rude and Barbarous, the other cultivated and Civil.

Ino stiled *Matuta* and *Lencothea* was by the
I Gentiles

Gentiles esteemed a Deity of the Sea, and made likewise a Goddess of the Morning; peradventure because the Morning appears to rise out of the Sea: they maintained likewise that she appeased Tempests, because the Winds that are tumultuous in the Night, are accustomed to be settled and composed towards the Morning: And because after a calm and serene Night the Winds usually break out in the Morning, and swell the Sea into Sedition and Disorder; therefore she and her Son *Palæmon* are affirmed to have fallen into the Sea.

When *Juno* is stiled *Jupiter's* Sister, the Air is understood, which much resembles Heaven, that is *Jupiter*: when she hath the appellation of his Wife, the Earth is signified, which like a fruitful Woman, conceives and produces the Creatures by the Celestial Influences. *Juno* was by Antiquity painted in the Form of a Matron, in a long Robe, grasping a Lance in one Hand, and a Platter in the other; peradventure to intimate the Power, Dominion and Extent of Riches; she was likewise painted, placed in a Charriot of Gold and Silver, drawn by Lions, her hand supporting a Scepter, to suggest to us that Riches add Beauty, Strength and Courage to men. By *Juno* may be signified the Air, which that Picture declares where she is pourtrai'd holding

ing Thunder in one Hand, and a Drum or Cymbal in the other: she wears a party-coloured Garment, and is attended by *Iris*, the Rainbow, and *Castor* and *Pollux*, two Meteors presaging Serenity. The fourteen Nymphs which are constituted her Retinue by *Virgil*, are but so many Exhalations engendered in the Air: Her grasping a Pomegranat in one hand, and a Scepter with a Cuckow placed upon it in the other, insinuates the tranquillity of the Air, in which the Cuckow delights, that chaunts only in the Spring; and that Fruits prosper best in a temperate Air. *Juno* had her education from the Hours, and was nourished by the Ocean, *Thetis* and the Sea Nymphs, to declare that Wealth is the product of Time or Opportunity, and Navigation; or that the Aiery exhalations are both engendered and fomented by Moisture. By a Law of *Numa*, *Juno's* Temple at *Rome* was to be open roofed, to discover that Marriages should be publicly solemnized, and not be performed in dark Corners and Recesses.

Antiquity, in Antient representations, placed *Jupiter* on a Throne, to declare his Immutability; invested him with a Crown, to intimate his Authority; they attired him with a Vesture, representing Light, and Flames of Fire, and embellished with Stars, to discover his Divine Nature and eminent Glo-

ry : they put a Pair of Globes in one hand, the one of Amber, the other of Gold, to signifie that both the Globes of Heaven and Earth are under his jurisdiction ; in the other hand a Viol or Citron, to suggest to us, that he is the Original of that admirable Harmony which is in the World : His Throne is covered with a Garment of Peacocks Tails, to represent his Providence and Omniscience ; his Sandals or Shoes are of a Green Complexion, & he trod upon *Neptune's* Trident, to intimate that both Sea and Land are under his Dominion ; they painted him with Thunder in his hand, to discover he is the chastiser of Impiety : sometimes they represented him with a Scepter in one hand, and a Circle in the other, to intimate he is the Monarch that sways and controuls the Universe. They placed sometimes the Image of Victory in his hand, to manifest that all Victories and Conquests are but the results of his power and providence : They painted him sometimes without Ears, sometimes with four Ears, to insinuate that Princes should have no Ears for Sycophants or Slanderers, but many for complaints and advice : they gave him also three Eyes, whereof one was situated in his forehead, to declare that the Knowledge of Princes should be more eminent and sublime, by seeing farther and higher than any private specu-

speculation. Justice is always painted by *Jupiter*, to signifie that the actions of Princes must be just and equitable. *Jupiter* subdued *Aegeon* and the remainder of the *Giants*, to manifest that Kings must not suffer Tyranny and Oppression to pass unchastised. *Jupiter* is said to have begot divers Daughters, stiled Prayers, to represent that Princes must have a paternal care of their peoples intreaties and addressees, and not reject or contemn them. *Jupiter* espoused *Metis* which signifies Counsel, and after by swallowing her, conceived *Pallas* in his Brain; so Princes must wed themselves to sober Counsellors, and by swallowing their sage advice, their Heads shall be pregnant with Wisdome, and they shall produce prudent Actions. *Jupiter* was Father of the *Muses*, to intimate that Princes should be Patrons and Guardians of learned men.

Ixion was tied to a Wheel with Snakes, which may denote he was a Man corroded with Malice and Envy, & that the Lives of Tyrants are as unsteady and unstable as a Wheel.

Lycaon was a Bloody Prince of *Arcadia*, who was by *Jupiter* said to be changed into a Wolf; which fabulous Legend had its rise and growth either from his Barbarous Tyranny and oppression, or from his being infested with the Disease stiled *Lycanthropia* which renders men melancholy,

choly, sad, desolate, ravenous and savage, or else being expelled his Kingdome for his barbarous excesses in Government he retired into the Woods, where he lived the Life of a Wolf, by pillaging and destroying of Passengers; or fourthly, because he wore a Wolfs Skin, and instructed his people to cover and secure their houses with the Skins of Wolves and other savage Beasts; or lastly he is affirmed to receive this transformation because he was the first that devoted the Feasts stiled *Lycaea* to the Honour of *Jupiter*, who gathered from thence the Appellation of *Jupiter Lycaeus*.

Lincus a King of *Sicily* is asserted by the fictions of Antiquity to be by *Ceres* for his Murder of *Triptolemus* transmuted into a *Lynx*; to intimate to us, that when Princes become Tyrants, they cease to be men, and degenerate into the nature of the most savage Beasts: or else by this was suggested that he was a Prince of various, inconstant and unsteady resolutions, typified by the Spots and party-colour'd Skin of the *Lynx*. He was a Prince of that quick and active sight, that he is affirmed that he could see through the thickest bodies of Trees, the body of the Moon and that of the Earth, nay to take Cognizance of Ships in the remotest Harbours; but all these were Romances, which if we unveil,

veil, we shall discover that they insinuate to us, that Princes standing upon the Battlements of Sovereignty see farther than other men; and because *Lincus* was the first that discovered those Mines that lie locked up in Subterraneous Recesses, he is said to see through the body of the Earth; and from his exact knowledge of the Nature of Trees, he is affirmed to have seen through the bodies of Oaks; and because he had made accurate observations of the Changes of the Moon, therefore he is asserted to have shot his visive beams thorough the body of that Planet; and from his inspection into the causes of Winds and Tides, he was said to take a view of Ships in the most distant Harbours.

Mars was stiled by the Antients the Deity of War, because he was the first that instituted Military Discipline: his Mother was *Juno*, to intimate that Riches ingender discords and hostile Animosities; and *Thero* or Fierceness was his Nurse; his Associates were Anger and Clamour, for these do inseparably accompany War, therefore Fear and Terror were the two Horses which drew his Chariot, and *Bellona* his Sister, with a bloody Whip, still attended upon him: Fame with her Wings full of Eyes, Ears and Tongues, blew the Trumpet before him, to discover to us that Wars oftentimes had their first Efflux or

Emanation from false rumors and ill established reports. The *Romans* to insinuate how much they detested Civil Wars or mutual Contests, interdicted the painting of the Image of *Mars* on the publick Gates of Cities or the private Doors of Houses, but permitted the pourtraying of it on those of Cottages and Villages; but instead of that, adorned the entrances of their Cities and Mansions with the representation of *Mercury*, to suggest to us, that by maintaining War abroad, they preserved Peace at home: *Vulcan* bound *Mars* and *Venus* together, but *Neptune* disengaged them of that restraint, to intimate that Lust is improved by the heat and warmer Sal- lies of Youth, but congealed and mortified by Age, which is cold and moist, and was fitly designed by *Neptune*.

Mars likewise was stiled *Necin* or *Necis* by the *Acitani*, a People of *Spain*, and worshipped under that denomination; who pourtrai'd the head of his Image surrounded with a Circle of Rays; and it is very probable that the custome amongst the Antient and more Modern Christians of pourtraying the heads of Martyrs, Saints, and other Pious Men deceased, with a Glory Raionce or a Coronet of Beams encircling them, from hence extracted its first Original. See *Macrob. Satur. Lib. 1. Cap. 9.*

Mer-

Mercury by the Antients was constituted the Deity of Eloquence, and therefore some assert he was stiled *Mercurius, quasi medius Currens*, for Speech is that which runs between Man and Man: He was painted winged both in his head and feet, either to demonstrate the various motions of the Planet *Mercurie*, or else the nimble acuteness of Eloquence. He subdued and destroyed *Argus*, to insinuate that Princes by the concurrent Aid of Orators charm and reduce the many ey'd Multitude, who are sooner reclaimed to obedience by Tongues than by Swords.

Mercury was likewise painted with a Rod in his Hand wrap'd about with two Serpents embracing each other, by which is signified the confederacy that is required between Eloquence and Wisdom, typified by the Serpent; & where Eloquence and Wisdom are entwined, there the State is well managed, intimated by the Rod or Scepter, the Symbol of government: or else this discovers to us, that the most brutish and Serpentine Dispositions are suppl'd and made tame by Eloquence. He was pourtrai'd supporting a purse, to declare that gain of which he was the Deity was to be improved by diligence, expedition and ingenuity: hence he was painted with a Cock, and a Goat by him, to suggest that as vigilance

lance is exacted in a Merchant of which the Cock was the Type ; so he should demolish all Difficulties that should occur, as the Goat surmounts the most difficult and ragged precipices. By *Mercury* some of the Antients understood the Sun, and then his Wings may signifie his Velocity ; the killing of *Argus* may represent that the appearance of the Sun puts out the light of the Stars, which are as so many Eyes of Heaven. The Sun seems to behold us with a threefold Aspect, Pale, Red and Blew ; the first presages Rain, the second Winds, and the third serenity : and therefore it is probable they painted *Mercury* with three heads upon a square Stone, to demonstrate either the four parts of the World, or else the four Seasons of the year, or else to demonstrate the Constancy and Stability of Speech and Eloquence of which he was the Author ; or lastly to discover that the knowledge of Letters, Vaulting, or Wrestling, Musick and Geometry, entitled their primary invention to *Hermes* or *Mercury*. And to declare that the Sun never languishes into age, or decays in vigour, they represented *Mercury* always young, Beardless and cheerful ; and peradventure the Effigies of *Mercury* like a Youth carrying a Ram, may declare that the Sun seems to appear young and makes the World look Youthful, when he enters into the Sign of the
 Ram

Ram in the *Zodiack*: He was painted still with his head covered, to denote that subtle and ingenious heads still wrap up their Designs in dark, ambiguous and gloomy pretences.

Minerva was stiled *Jupiter's* Daughter, to declare that wisdom is a Signal Gift of Heaven: she was extracted from his Brain because that is the seat of Wisdom; without the Aid of Women, because Wisdom is improved, not by Generation, but by infusion, study and experience. *Minerva's* Target stiled *Aegis* was clear and polished like Glass, and had a Gorgons head on it entwreathed with Snakes, to intimate that Wisdom is terrible to impious men, and that that and sincerity expressed by the clearness of her Target should always combine together. *Minerva* was by Antiquity painted with a Helmet and Crest, with a Cock perched on the top of it, to suggest to us that Wisdom is the defence and Ornament of Mankind, and is still accompanied with Vigilancy. Therefore they likewise pourtrai'd her with an Owl by her side, a Crow in her hand, a Cock on her hand, and a Dragon at her feet, all which import the Sagacity, piercing sight and perspicacity of Wisdom: They represented her supporting a round Target on her Arm and a long Spear in her hand, to demonstrate that Wisdom

dome both protects and sways the World, and that it can transpierce the most entangled and difficult Affairs, and attaque them at the remotest distances. *Minerva* was painted sometimes with an Helmet of Gold, with a *Sphinx* lodged on the top of it, to insinuate to us not only the Glory and Splendor of Wisdom, but the Intricacy and Mysteriousness of it. Whosoever beheld *Minerva's* Helmet was transformed into a Stone, to discover to us that Wisdom renders men solid, unamazed, unmoveable in times of the greatest perplexity. As there were some Images consecrated to *Pallas* and *Mercury*, stiled *Hermathenæ*, so there were some devoted to *Mercury* and *Hercules*, denominated *Hermeracliæ*, to denote that Eloquence, Wisdom and Strength support the World. The *Romans* sacrificed to *Minerva* and *Vulcan* on one Altar, to inculcate to us that Wisdom should be always complicated and mingled with Zeal.

By *Midas's* Ears may be understood the extraordinary height or procerity of them; or else that he was a man of a stupid or Asinine Condition or Capacity; or thirdly his long Ears being a Prince, might import he had those in every dark Recess, which gave him intelligence of what was acted or spoken; for Kings have long Hands and long Ears: or lastly his Asinine Ears did insinuate, that though he

he heard many Complaints and Execrations against his arbitrary and Tyrannical Government, yet he no more resented those, than if he had been transformed into an Ass. Peradventure being a Prince of vast opulency, and having much treasure, in cutting the River *Pactolus* into small Streams for fertilizing and enriching the Country, contributed Rise and Growth to this fiction, that he washed away his Golden Faculty in that River; which became thereby replenished with Golden Sands, for so Rivers may be stiled, that improve Countries by their overflowing, or by their Mud or Slime.

Nemesis, or the Deity of Revenge, stiled likewise *Rhamnusia* and *Adraсте* was by Antiquity affirmed to be the Daughter of *Jupiter* and Necessity, and therefore they painted her with a Bridle and a Ruler, to intimate divine Justice curbs and rules the World, in punishing the Guilty and protecting the Innocent. They painted her likewise in the shape of a Virgin of a truculent Aspect, sad, quicksighted, sustaining a Ballance in one hand, and a Whip or Rod and an Hatchet in the other, to discover that Divine Justice is inexorable, quicksighted in unveiling of truth when it lies folded up in obscurity, and that it does not chastise delinquences with complacence or delight. The Ballance signifies its Impartiality
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in recompencing the good, and correcting the Impious; the Whip and Hatchet, the diversity of Punishments proportionate to the variety of Offences. They pourtrai'd her Naked, placed on a square stone, to shew that she is open to applications and complaints, and that she is square, stedfast and unvariable. She was likewise represented standing on a Wheel, to intimate her revolutions or vicissitudes in the world; with a Crown on her head, to denote her Dominion, which carried Staggs with small Images of Victory, supporting Palms, to manifest that Vengeance makes men fearful, because she is Victor over the World. Her hand grasped a Cup, on which were insculp'd *Æthiopians*, to suggest that Vengeance can overtake a Sinner, though he runs to the remotest *Æthiopia*, and therefore her pourtraiture was furnished with Wings to demonstrate her Celerity.

Neptune is by Antiquity affirmed to be the first inventor of Horsemanship, because he first instructed Men to manage Horses, or else because he was the first that framed Ships, which appear to ride on the Sea. They were accustomed to paint *Neptune*, *Nereus* and the residue of the Sea Gods, with an Aspect sometimes frowning, sometimes smiling, to declare that the Sea is sometimes tempestuous, sometimes calm: They assigned him a Charriot,
drawn

drawn with Horses, and as some have delivered with vast and monstrous Fishes, to signify the quick and swift Motion of the Sea. Instead of a Scepter, they furnished him with a Trident, with which he sometimes makes a concussion in the Earth; that is the Sea, by some Subterraneous passages, often moves and shakes the neighbouring Shoars with Earthquakes. He was represented Grey-hair'd and invested with a blew Garment, the first expressed the foaming, the last the colour of the Sea: They pourtrai'd *Neptune* likewise with a Plow and a Cart behind him, to insinuate that by accident, the Sea is the cause of the fertility of the Earth, either by Rain engendred by Vapours extracted out of the Sea, or else with that Mud or Weeds collected from its Shoars, which in some places is an excellent compost to manure the adjacent fields; or lastly, by its saltness, which by overflowing Tides or other secret Channels is transfused into the Entrails of the Earth. Some conjecture that *Neptune* was stiled the Deity of the Sea, because he was Admiral to *Saturn*, and the first who rigged and launched out a Fleet of Ships; and then possibly his Trident may denote the three Squadrons into which he divided his Navy: But if by *Neptune* we understand the Sea it self, then it is probable the Trident may signify its threefold motion, the
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one natural, as it is Water to tend downwards; which results from its active form, the other natural likewise as it is Sea water, which proceeds from its passive form, that is to ebbe and flow; the third is violent as it is rolled into Tempest and Tumult by the impetuous agitation of the Winds. *Neptune*, *Minerva* and *Vulcan* were usually worshipped on one Altar, to manifest that Mechanical Artifices and Designs could not be improved or perfected without Wisdome, Fire and Water.

The *Oreades*, that is the Nymphs of the Hills; *Napææ*, that is the Nymphs of Pastures; the *Naides*, Nymphs of Rivers and Springs; the *Limiades*, Nymphs of Pools, nourished *Ceres* and *Bacchus* in their infancy, to intimate that Corn and Wine have their Growth and Improvement from Water.

Oceanus was stiled the Son of *Cælum* and *Vesta*, that is of Heaven and Earth, because the Sea entitles its preservation and motion to the Heavens, and by them is encompassed, and is supported by the Earth, as a Child is sustained by its Mother. *Oceanus* was denominated Father of all the Gods, to declare that all things ascribe and denote their Original to moisture, without whose concurrence, there could be neither Generation nor Corruption: *Oceanus* was likewise affirmed to be Father of all the Nymphs, because all Springs and Rivers attribute

bute their first pedigree and extraction to the Ocean. All the Gods are said to be carressed and feasted by *Oceanus*; perchance this Fiction was established to confirm the Ancient Opinion of the *Stoicks* who asserted that the Stars being of a fiery constitution, were not only attempered, but likewise fed by those moist Vapours which were exhaled from the Sea: *Oceanus* was by Antiquity painted with a Bulls head, either to insinuate the impetuous rushing of the Ocean against the adjacent shores, or else to manifest the Bellowing and Clamor of its Waters, when they are breathed upon and discomposed by intemperate and tumultuous Winds. *Juno* is said to be nourished and educated by *Oceanus*, to denote, that correspondence the Air maintains with the Ocean, both by Situation and Nature; for the Water is easily converted into Air, and that again into Water; the Clouds are ingendered of marine Vapours, and those melt and dissolve again into the Lap of the Ocean. *Tethis*, Wife to *Oceanus*, was anciently painted with Gray Hairs, and a white Garment, either to signify the Antiquity of Navigation, or else to demonstrate the Fears and Cares of Navigators: and therefore *Thetis* is said to have been married to *Peleus*, who it is probable was some Island Prince, and an experienced Navigator.

Orion is a constellation composed of seventeen Stars, which usually arises in Winter, at which season violent storms are excited, and Cataracts of Rain descend: therefore in relation to that darkness of Air caused by *Orion*, by muffling it up in such a quantity of gloomy Exhalations that engender Tempests, Rain, and Thunder, he is said to obscure the Celestial powers themselves; and because much Rain entitles its production to his influence, therefore he is affirmed to be engendered of the Urine of the Gods: He was destroyed by *Diana's* Arrows, because his fainter Beams are involved in the more refulgent light of the Moon. Others deliver he was slain by the Scorpion, for when this rises, the other sinks and is obscured.

Orpheus was an Astronomer who instructed the *Græcians* in that mystical knowledge, by discovering the Motion, Harmony and Order which is amongst the seven Planets, typified by his Harp whose Musick did result from seven strings, for which cause they placed it amongst the Stars; about which Antiquity lodged the Bull, Lion and other Creatures, which afforded Original to that Fiction, that the most Savage Animals were charmed into softness by the entrauncing musick of his melodious Harp.

By *Pan* may be signified the Universe, as
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the word imports : therefore to improve the Fiction, Antiquity affirmed he was compacted of the Sperm of all *Penelope's* Woers, because the World is composed of the Seeds of all things ; his red Face was to denote the Colour of Heaven ; his being attired in the spotted Skin of a red Bear represented the Starry Firmament ; his long Beard suggested the Masculine Vertue of the Fire and Air, in the production of things ; his Rough and Hairy Thighs and Legs insinuated the roughness of the Earth, made rugged with Rocks, Trees, and Bushes. By his Shepherds Crook in one hand, may be intimated that Providence by which the World was swayed and managed : by the seven Pipes in the other hand, may be typified the Harmonious Motion and Order of the seven Planets. The Ancients painted him with Wings to discover the Celerity of the Motion of the Celestial Orbs. By *Pan*, some understand the Sun ; his Horns intimate his Rays, his crooked Staff the Suns oblique Motion in the *Zodiack* ; his prolix Beard, his Light, which he casts downwards, as his Horns resembled his Beams which he darts upwards ; with these he illuminates the upper Region, with those the lower : His Wings denote the swiftness of his Motion ; his cloven feet signify the two *Hemispheres* : He was by Antiquity pourtrai'd invested with a flowry or bran-

ched Garment to discover how the Earth is attired with Herbs and Flowers at the Suns approach. He is the Deity of Mountains, Woods and Groves, because in those recesses he was first adored: He was the Tutelary God of Shepherds, because they first admired the Suns Motion, Influence, Power and Beauty, and therefore attributed divine Honours to him. *Pan* was the inventor of the Trumpet or Cornet for War, with the unacquainted sound of which the *Persian* Army was so astonished that they fell into the disorder of a Defeat, and gave up the Day, and themselves to a cheap Execution: Hence sprang the appellation of Panick Terrors to express sudden Fears. The *Arcadians* maintained a perpetual Fire in the Temple of *Pan*, by which they represented the Sun, and his constant and uninterrupted Light.

By the three fatal Sisters stiled *Lachesis*, *Clotho* and *Atropos*, and by a more general Title denominated the *Parcæ*, may be signified the secret decrees of Heaven concerning Mans Birth, Life and Death. Therefore Antiquity affirmed them to be the Daughters of *Jupiter* & *Themis* or Justice, because nothing attends us in this Life, but by the Decree of the supream Cause established upon his Justice: and because these Decrees should rather be adored than pried into, the Fictions of Antiquity asserted

serted these three Sisters to inhabit a gloomy Cave; and to be the Daughters of *Erebus* and *Night*, because the judgments of Heaven are inscrutable: and because the Eternal Decrees are immutable, therefore the Gentiles affirmed the Fates to be the Daughters of Necessity, into whose Temple at *Corinth*, it was not lawful for any man to enter; insinuating that no man ought to scan or search the secret Decrees of Heaven.

Perseus was said to be engendered by Gold, either because his Hair was Yellow, or that his Mother was bribed by Gold to prostitute her body to *Jupiter*, or lastly because a vast Stock of Wealth devolved to him from his Predecessors. The *Gorgons* which *Perseus* destroyed are thought by some to be a Species of Serpents in *Africa* stiled *Catoblepæ*, which kill with their Eyes looking still downwards. If we will be like *Perseus* Christian Souldiers indeed, and merit a Place amongst the Stars like him, we must subdue the *Catoblepæ* or *Gorgons* within us, even those narrow, covetous Affections, that are still looking downwards, and fastned on Earth and Earthly Affairs.

By *Pluto* the Ancients understood the Sun: he is stiled the God of Hell, in relation to his being under the Earth, when he gilds the *Antipodes* with his retired Light: he is said to ravish

Proserpina, that is the seminal vertue which dwells in Plants, Trees, Herbs and Corn, which in Winter, when the Sun is in his recess or Apogæum, lies folded up in the entrails of the Earth : *Pluto* or *Plutus* is painted with Wings when he abandons us, but halting when he approaches us, to intimate that Wealth is slow in coming, but swift in departing. *Pluto* was denominated the Deity of the departed *Manes* or Ghosts, either because he first discovered the Method of burying the Deceased, who before lay uninterred ; or it is probable the Rights, Obsequies and Ceremonies of Funerals, entitled themselves to his original Institution.

Priapus was stiled the God of Gardens, because he was the Son of *Bacchus*, that is the Sun, and of *Venus*, that is Moisture ; to demonstrate that Fruits, Herbs, Flowers, Plants and Trees are engendred and improved by the Suns Heat, and their own radical Moisture : Some make *Priapus* the Son of the Nymph *Nais*, others of *Chion*, which signifies Snow ; by which is insinuated that Moisture in Summer and Snow in Winter, by Cloistring up the natural Heat of Herbs and Plants, are the Causes of Fertility.

Prometheus it is probable was an Astronomer, who continually and curiously beholding the Celestial Fires, that is the Stars, and
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upon *Caucasus* observing the Suns Motion, was said to be chained to that Mountain, and to have his Heart corroded and gnawn by the Eagle of Care and Study. *Prometheus* was a Philosopher who diligently observing lightning Comets and other flaming Meteors, was said to steal Fire from Heaven, and was the first that found out the use of Fire for the benefit of Mankind: for which after his decease he was honoured with Altars, Sacrifices and Festivals; in which to enhaunse the Memory of this Important Invention, Men in the Night traversed the Streets with lighted Torches. *Prometheus* made up his Man of the parts of other Creatures, and by consequence of their qualities also, to intimate that Man alone hath in him the noxious dispositions of the wildest Beasts, the Foxes subtilty, the dissimulation of the Crocodile, who is said to weep when Death lies bathing in his Tears, the Goats Salacity, the Bears or Wolves cruelty, the Lions fierceness and Anger, and the Tigers Rapacity.

By *Rhea* the Ancients understood the Earth, deduced from (*ῥέω*) to flow, because she flows with all things, either necessary or superfluous; or rather because all Springs and Rivers are continually flowing in her and upon her: she was stiled *Ops*, either from Wealth or Help, either because she contributes Riches, or else

is subservient to us under the pressure of Danger or Necessity : *Rhea* was painted like an ancient Matron, attired in a branched or flowry Vesture, with a Crown like a Tower on her Head, with a Scepter in one Hand and a Key in the other ; her visage did signifie the Earths Antiquity, her flowry Superficies her Circular or Orbicular Figure, the Castellated Crown her Strength in supporting so many Towers and Cities, as likewise her Dominion over all Creatures, for the Earth in their composition is most predominant ; and her Key doth suggest that sometimes she is open, as in Summer and Spring when Plants and Trees bud out of her Entrails, and sometimes shut, as in Winter : her Chariot was drawn with Lions, which may denote either Earthquakes or Inundations, which are indeed the two great winding Sheets of Nature.

Saturn was by Antiquity represented in the pourtraicture of an Ancient Man, bareheaded, in a ragged garment, holding a Hook and a Key in his Hand, and devouring his Children, by which they signified the Antiquity and long duration of time : his bare head intimated that Time unveils the most gloomy secrets ; his ragged Vesture insinuated that time corrodes and consumes all things, which was also understood by his devouring his Children, as also by his Hook and Sickle ; his key declared

declared that Time unlocked all those Mysteries that lay wrapped up in the dark Cabinet of Fate: *Saturn* was likewise described with Six Wings and woollen feet, to suggest to us that time seems to glide away silently and slowly, whereas indeed he flies away swiftly. *Saturn* devoured all his Children, except *Jupiter*, *Juno*, *Neptune* and *Pluto*; to signify that Time destroyed all compounded bodies, but the four Elements, to wit, Fire, Air, Water and Earth, which by reason of their simple Nature are not liable to corruption: *Saturns* Genitals were cut off by *Jupiter*, and cast into the Sea, and of them and of the Marine Froth was *Venus* engendered; by which may be discovered that the coldness of *Saturn* is attempered by the Heat of *Jupiter*, and so *Venus* was produced; for there can be no procreation, where Heat does not qualify Cold: or else by this was insinuated that *Saturn*, *Jupiter* and the Sea are required to the production of *Venus*; that is to say, that Time, the Influence of Heaven and Moisture are obliged to concur to the accomplishment of Generation.

By *Scylla* & *Charybdis* *Palæphatus*, understands two such Pyratial Ships and Gallies in the *Tirrhene* Sea pillaging all Merchants that traded that way, which from their swiftness in sailing, and the Rapacity of the Pirats within them, were affirmed by Antiquity to be transformed
into

into a Sea Monster composed of Dogs and Wolves : These Vessels *Ulysses*, by the conduct of a successful Gale of Wind outstript and so declined all prejudice. *Natalis Comes* and others by *Scylla* and *Charybdis* assert two dangerous Rocks between *Sicily* and *Italy* to be signified, which being hollow, and the Tides gliding through them produced an horrid Noise, resembling the howling of Wolves or barking of Dogs; and because there were divers Monstrous Fishes, that lurked within their Cavities, and devoured the bodies of those who had suffered the angry Fate of Shipwrack, the luxuriant Fictions of Poets delivered that these were monstrous Women above, and Dogs and Wolves below.

Scylla Daughter to *Nisus* King of the *Megarenses*, betrayed his fatal Hair to *Minos*; that is, her Fathers most intimate Counsels to his Capital Adversarie. In that *Nisus* was metamorphosed into an Hawk, which still pursued *Scylla* transformed into a Lark; we may discover the nature of a guilty Conscience, which abandons a Man not in Death, but is distorted with the Agonie and Torture of its own Conviction and affrightment wheresoever it resides.

Some understand *Sphynx* to be an *Amazonian* woman, but an eminent Robber infamous for her Rapine and Effusion of Blood, who lurked

ked amongst inhospitable and almost inaccessible Rocks, who with a collected body of Outlaws, made frequent excursions from the Hill *Sphingius* upon the *Thebans*, but at last was subdued, and destroyed by *Oedipus*. The *Thebans* were accustomed to bear the pourtraicture of *Sphynx* on their Ensigns : *Minerva* placed it on her Helmet, and the *Ægyptians* at the Entrance of their Temples ; to intimate that wise men, Souldiers and Priests, should be cautious and circumspect, and so involve their Words, and Actions, that they might not be too open, or despicable, to the prejudice of the State or Religion.

The *Syrens* were said to be the Daughters of *Achelous* the River, either in reference to that melodious murmur its Waters compose in their gliding, or else in relation to those Musical Instruments, or Water Organs, Antiquity stiled *Hydraulæ* ; and because of that Harmony that resulted from their Musick they were affirmed to be the Daughters of *Calliope* one of the Muses.

Styx, *Acheron* and *Cocytus* the three Infernal Rivers were affirmed to be the Daughters of *Oceanus* and *Terra*, to intimate that they as all other Rivers ascribed their Pedegree to the Sea, but particularly these had some secret passages under Ground. *Styx* signifies Hatred, *Acheron*, Joyless, *Cocytus*, Complaint

plaint or Lamentation; because when we are deserting this Life, the Joy of all Sublunary Delights do untwist and determine, either in a detestation of them, or in Regret and Lamentation that we are abandoning them. These Rivers are said to flow from *Pluto's* Throne, because the remembrance of that Dominion that Death hath over Mankind, is the cause that inforces these Sorrows and Complaints.

By *Tityus* may be understood, the Corn which is by *Jupiter*, that is, the Air, and the Earth, fomented and extracted; this covers many Acres of Land and is killed by *Apollo's* Arrows, that is, by the Heat of the Sun is reduced to Maturity, to be cut down by the Reaper: the Raven which devours his Heart, which grows again, is the Moisture which putrifies the injected Seed, which shoots up again into new Growth and Verdure.

By *Typhon* may be signified Subterraneous Exhalations or Vapours engendring Earthquakes, and sometimes Eruptions of Fire, Ashes, Stones and Pestilential Fumes, as if they designed to dislodge *Jupiter* from his Throne: He is asserted to be the Son of *Titan* and *Terra*, because they are produced by the Influence and heat of the Sun, in the hollow and spongy Caverns of the Earth.

Venus was by Antiquity painted rising out
of

of the Sea, to signifie that those things that have a Tincture either of Volatile or fixed Salt, are apt to improve venery ; and placed in a Shell in which she was transported to *Paphos*, to declare the Dangers and Difficulties Lovers are exposed to : she was also pourtrai'd naked, to intimate that all things should be open and unvailed amongst Lovers, and nothing in the Heart muffled up in an affected Concealment. She was crowned with Roses, to discover the Empire, and yet sweetness and complacency of Love : her Chariot is said to be drawn sometimes with Doves, to manifest the Sincerity, want of Gall, or Malice in Love ; sometimes with Swans and Sparrows, to insinuate that as sometimes there is nothing but Purity and Innocency in Love, so sometimes again there is nothing but Salacity : *Venus* was likewise represented sitting upon a Goat, and treading upon a Snail, to suggest that a modest Matron should subdue Goatish wantonness, and like the Snail, be constantly resident in her House, and consecrate her self to silence ; for the Snail wants a Tongue. *Venus* was espoused to *Vulcan*, because there can be no Generation, if there were not an Union between the natural Heat expressed by *Vulcan*, and the radical Moisture signified by *Venus*. The *Romans* placed near to *Venus* *Mercury*, *Pitho* and the *Graces*, to denote that

Love

Love is procured and supported by Eloquence, Perswasion and Bounty. Wine was offered in the Sacrifices devoted to the Terrestrial *Venus*, but never in those, consecrated to the Celestial one; to suggest to us that Wine is destructive and ruinous to divine Contemplation or Love.

By *Vesta* the Ancients sometimes understood the Earth it self, and in this relation she is stiled the Mother of *Saturn*; and sometimes they meant the Fire within the Entrails of the Earth, or that Natural Heat by which all Sublunary Creatures are generated and fomented, and so *Vesta* was said to be the Daughter of *Saturn* and *Rhea*, because this Flame is produced in the Earth, and of the Earth. When all the other Deities wandred abroad in their Chariots, *Vesta* is said to continue unmoveable in *Jupiter's* House; that is, of all the simple bodies, the Earth only remains unmoveable in the midst of *Jupiter's* House, intimated by the Air that encompasses it roundabout.

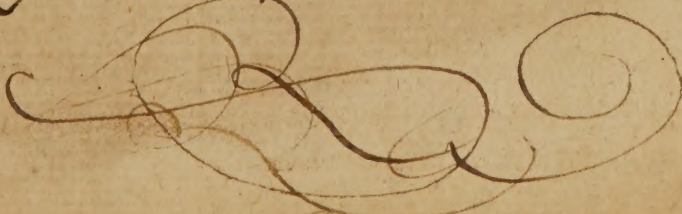
The *Ægyptians* were accustomed to paint *Jupiter* thrusting an Egge out of his Mouth, and out of that *Vulcan* issuing, to intimate that God created the World, and out of that extracted the Natural Heat which contributes Vegetation to all things. *Vulcan* was affirmed to shed his Seed upon the Earth, because he could not debauch *Minerva* by his Lustful onsets;

sets; to insinuate that the natural Heat hath no Dominion over Heaven, which remains still a Virgin, that is pure from the Embraces of Elementary mixtures, but that it is the Earth that is pregnant and replenished with Seed, by the Aid and supply of this Natural Heat, by which all things are both generated and preserved.

He that would be more amply instructed in this discourse let him survey *Natalis Comes*, *Palephatus*, *Fulgentius* his Mythology, and *Hyginus*, where he shall discover this subject to be more diffusedly treated on.

FINIS

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12/31/06

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